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LOOKING TO THE FUTURE

Musicians and Others Should Prepare for the Demand

A careful survey of the future as to the commercial and general conditions with which this country will be compelled to cope can be made by any one, whether a business man or an artist. It is so simple, that one wonders why any influence whatever should be brought to bear upon the financial situation by the utterance of professional politicians who seemingly care only for their own personal positions.

Any one who carefully reads about the conflict now going on in Washington regarding the proposed war tax, must bear in mind that this will have no effect whatever upon business conditions in this country, except perhaps temporarily. Successful business men understand these conditions, and it can be said with authority that these good business men are all preparing for an unusually prosperous condition, for even though the United States enters actively into the turmoil of war, history proves that during these war periods, all business interests have increased to such an extent that what is termed prosperity has been overwhelming.

One has but to remember that the past two years' prosperity of this country has been occasioned by the tremendous amount of money that has been spent and this through the demands of the warring nations of Europe. Billions of dollars have been spent through these sources, and that has given this country its wonderful business prosperity. One dislikes to contemplate the fact that war has created this prosperity, but one must face facts.

In addition to what has been and now is being paid out and what will be paid in the future for the products of this country by the European nations, comes the expenditure of billions of dollars by this country. This can but bring a tremendous prosperity. It is well for the managers of artists, and the artists themselves and the local managers, teachers, schools and every one interested in music, to prepare for this great flood of prosperity that is bound to come. All the talk about economy is good enough in its way, and it is well to economize in food supplies, and economize in them by not wasting. Prices of food will adjust themselves. Money itself will bring about that adjustment as to expenditures. When there is plenty of money, there always is a demand for relief through amusement, and the highest form of relaxation that we have is music. This is proven through the tremendous demand for music the past season, which was interfered with only through the conditions wrongfully presented by professional politicians. That brought a cry for economy, when that economy was and is not necessary except through a prevention of waste as regards foods.

When such an authority as the Secretary of War of Canada classifies the first four great necessities as being that of food, raiment, shelter, and then music, it is evident that the demand for music will be greatly increased during this coming year. If this country should become actively involved in the great conflict, it is certain that the demand for music will be greater than the present supply of artists can provide. Let the managers, musicians, teachers, schools and others be prepared. Let them work to this end, for it is the opportunity of the musical artists to "do their bit" in supplying this great demand for music, which is inevitable.

National Conference on Community Music

A call for a National Conference on Community Music has been sent out signed by the following: Cabot Ward, president of the Park Board and Park Commissioner of New York City; William G. Willcox, president of the Board of Education of New York City; Arthur Farwell, president of the New York Community Chorus; John Collier, secretary of the National Community Conference; Helen C. Mansfield, president of the National Association of Music School Societies; Anna H. Drayton, of the People's Institute; W. Kirkpatrick Brice, treasurer of the New York Community Chorus; Mary Simkhovitch, president of the National Federation of Settlements; Harry Barnhart, director of the New York Community Chorus; Marian MacDowell, director of the Edward MacDowell Memorial Association; Christine B. Rowell, president of the New York Music School Settlement and Franz Kneisel.

The conference will be held at the Hotel Astor, New York, Thursday, May 31, and Friday, June 1. There will be addresses on both days by various persons interested in the movement for community music. Friday evening the conference will close with a great Community Sing at Madison Square Garden, which will include Haydn's "Creation," sung by the New York Community Chorus, soloists and orchestra.

Uncertainty of German Opera Next Season

The MUSICAL COURIER learns that Cleofonte Campanini, director of the Chicago Opera Association, has not yet made, and does not contemplate making at the present time any contracts with artists for German opera, either those who sang with his company last season or with others. It will be remembered that Mr. Campanini's casts for German opera were made up almost entirely of American singers. Until the political situation becomes more clearly defined no definite decision will be made whether

or not German opera will be given in Chicago the coming season.

The Metropolitan Opera Company is proposing to its German members contracts with an optional clause, providing for their nullification in case the political situation makes it inadvisable to produce German opera. It is understood also that large slices will be taken off the salaries.

AMERICAN ANTHEM IS LAUGHABLE DECLARES DR. FRANK DAMROSCH

Calls it a "Drinking Song"—Thinks "Battle Hymn of the Republic" "a Hurdy Gurdy Air"

Dr. Frank Damrosch, director of the Institute of Musical Art, New York, does not like the American national anthem, "The Star Spangled Banner." He says, according to the New York Globe, that our anthem is a "bad poem squeezed into a drinking song" and continues: "An anthem beginning 'O say' is laughable. Then 'bombs bursting in air' and 'rockets' red glare' is cheap imagery." Also, Dr. Damrosch says that the words of the "Battle Hymn of the Republic" are wedded to a "hurdy gurdy air." Apropos, the Globe has instituted a prize contest for a national anthem. Unpublished manuscripts are available for the competition. They should be addressed to National Anthem Contest, The Globe, Globe Square, New York City.

Verdict Against Gay and Zenatello

Hamilton de Bouvir promoted a concert at Atlantic City on May 27, 1916, at which Maria Gay, contralto, and Giovanni Zenatello, tenor, were scheduled to appear. For some reason or other the two singers refused to fulfil the engagement. On May 11, 1917, in the court of Mays Landing, N. J., a jury awarded Mr. de Bouvir a verdict of \$1,200 against the two singers for breach of contract.

Kreisler Not to Lead Kneisels

The report that the Kneisel Quartet is to continue to give concerts, but without Franz Kneisel, and that Fritz Kreisler would take the place of the founder of that organization, is utterly without any basis of truth. Kreisler does not intend to abandon his concert activities as a soloist for the far less profitable employment as a player of chamber music. The Kneisel Quartet filled a useful place in its day, but that day is past, and we now have younger artists who perform with much more accuracy and much more musical charm than the Kneisel players exhibited during the past ten years or so.

"Electra" (Not Strauss') for New York

Early next January at Carnegie Hall, New York, Margaret Anglin, the well known actress, will give a performance of Sophocles' tragedy "Electra" in an English version made by E. M. Plumtree. The incidental music for the piece was written by Walter Damrosch. Miss Anglin gave two performances of the work a year ago at the Greek Theater at the University of California and it was very well received by the Pacific Coast audiences.

Alice Nielsen Makes Joffre Weep

Enthusiastic comment stirred Kansas City about the part which Alice Nielsen played there recently on the occasion of the visit of the French Commission at the big inaugural reception. The national anthem of France was sung by Miss Nielsen, who used the French text. When she had finished she was presented to Marshal Joffre and Premier Viviani, both of whom complimented her admiringly. When Miss Nielsen sang the "Marseillaise" she stood at Marshal Joffre's side.

Of the event the Kansas City Post of May 7 said: "As the golden notes of the wonderful Kansas City prima donna's voice soared upward in the stirring French anthem of democracy, the eyes of Marshal Joffre, standing close beside her, never left her face. Slowly the white haired hero's kind eyes filled with tears. More than one eye filled throughout that huge crowd, and more than one spine felt crinkly feelings of emotion creep up and down. And the stir and grip had found Marshal Joffre again as his beloved French anthem poured from the throats of the tremendous throng. It was too much, too much, together with the thunder of all the voices, and the French Commissioner's eyes became dampened. There was wild cheering as Mayor Edwards, of Kansas City, congratulated Miss Nielsen. She carried two small emblems, the American flag and the flag of France."

No Bohemian Jinks This Summer

Owing to the war, the annual musical play and pageant known as the Jinks, given every summer by the Bohemian Club of San Francisco at its wonderful Redwood Grove in California, will not take place this year. However, the grove will be open for members and their friends, and it is possible that the club may arrange an impromptu series of entertainments. It had been planned to give a Chinese spectacle this year, with music by Joe Redding.

MME. GADSKI LEAVES THE METROPOLITAN

Soprano Voluntarily Resigns

Johanna Gadski, for many years a member of the Metropolitan Opera, has resigned voluntarily from that institution because she feels that her withdrawal at this moment would be for the best interests of all concerned. Being a woman of infinite tact and kindness of heart, she does not desire to cause distress to anyone, and, while she does not ascribe the recent vicious daily newspaper attacks against her to chauvinism, at the same time they have induced her to sever her connection with the Metropolitan for the present, or until such time as all national outbursts directed against art and artists shall no longer have reason for being. Without rancor or ill will of any kind, Mme. Gadski issues the following statement:

I feel the time has arrived when I must defend myself once and for all in the campaign which was begun against me after an alleged interview in 1916. At that time I thought it beneath my dignity to make a denial, and was unfortunately advised to remain silent. Later, however, I have been again too outrageously and unjustly attacked, so that I feel compelled in justice to myself and my many friends to contradict these falsehoods and calumnies.

I herewith emphatically deny to have ever said, done, or even felt anything against this country, or any of its representatives. My career was practically started and made in the United States, and who knows better than I what I owe to this my second home. I feel that under the prevailing conditions it is perhaps better to withdraw for the present from the Metropolitan stage, and ask the public to accept this statement from me as final and to resent any more comments about me personally, as such might lead to further misrepresentations.

Hoping with all my heart that the numerous friends whom I think I have made in these many years of earnest work will continue to believe in me and will remain my loyal friends, as I remain theirs, with sincere gratitude.

JOHANNA GADSKI.

All friends of art in this country will deplore the severance of relations between Mme. Gadski and the Metropolitan, for she unquestionably is one of the world's great Wagner singers, a department of music in which we have all too few worthy representatives at our opera house just now. All the well wishers of Mme. Gadski and of operatic art in America will hope earnestly that those circumstances soon no longer will exist which now are to deprive us of that splendid artist's Isolde, Brünnhilde and all the other roles which she has filled so admirably during her long association with the Metropolitan. Those who know Mme. Gadski best are aware that she never could or would have made the disparaging remarks about America which have been attributed to her by certain journalists who are playing politics and grinding axes for some of their friends in the musical field.

Mme. Schumann-Heink Sues

Suit for \$95,000 has been filed by Mme. Schumann-Heink against the United Railways of St. Louis. It will be remembered that the famous singer suffered from the fracturing of three ribs when the taxicab in which she was riding on February 23 last was struck by a street car. In consequence she was compelled to cancel many concert engagements which had been booked for her. In her petition Mme. Schumann-Heink asserts that her health was impaired permanently and that her ability to earn a living was lessened.

De Koven Operas for London

According to an announcement recently made by the Messrs. Shubert, they will undertake to present a repertoire season of comic operas by Reginald de Koven in London next fall. The list will include "The Highwayman," "Robin Hood" and "Maid Marian," the plots of which are laid in Merry England, and which, strange to say, have never before been heard there. The company of singers and actors will include John Charles Thomas, Bianca Saroya, Jefferson de Angelis, Letty Yorke, Sam Ash, Stanley Forde and Lawrence Cameron.

American Artists for the Chicago Opera

Anna Fitzu and Maude Fay, American sopranos, have both been engaged by Cleofonte Campanini for a number of special performances with the Chicago Opera Association during the season of 1917-1918. It is understood that Miss Fitzu will create the leading role in Henry Hadley's opera "Azora," which has for a subtitle "The Daughter of the Montezumas."

Del Riego's Husband Killed

In a recent English newspaper is recorded the death of Second Lieutenant F. J. G. Leadbitter, K.R.R. He was the husband of the gifted song composer, Teresa del Riego.

Bodanzky to Go to California

Artur Bodanzky, conductor of German opera at the Metropolitan, expects to spend part of his summer vacation in California.

Texas Music Teachers to Meet

The third annual convention of the Texas Music Teachers' Association was scheduled to take place in Austin, Texas, May 16-17.

PRELIMINARY ANNOUNCEMENTS OF RAVINIA PARK SEASON—

**Opens June 30—MacBurney Studios Recital—Society of American Musicians
Begins New Series—Amateur Musical Club Again Changes Name—
New Chicago Orchestra, Arthur Dunham, Conductor—Civic Music
Association's Patriotic Appeal—Musicians' Federation Wants
Only American Citizens—School and Other Items of Interest**

Chicago, Ill., May 14, 1917.

June 30 is the date set for the opening of the summer season at Ravinia Park, where concert and opera performances will be given throughout the summer months, as in previous seasons, until September 3. Louis Eckstein, president of Ravinia Park, has issued attractive announcements for the forthcoming season. Extensive alterations have also been made in the large pavilion where the performances are given. The schedule will include concerts on Thursday, Friday, Saturday and Sunday afternoons by the Chicago Symphony Orchestra, operatic performances every evening but Friday, when the orchestra will participate in a Wagnerian program and Rosina Galli will dance.

The list of principals for the operatic performances includes singers from both the Chicago and the Metropolitan opera companies, and the conductors, both from the last named organization, are Gennaro Papi and Richard Hageman. Mr. Papi, who has just closed a most successful season at the Metropolitan, will appear at Ravinia for the first time, and no doubt his success will be as spontaneous as that he enjoyed in New York. Mr. Hageman is well known to the patrons of Ravinia, having conducted both concert and opera there last season. He will conduct concerts in addition to operas of the French school.

Edith Mason, of the Metropolitan Opera; Florence Macbeth and Marguerite Beriza, of the Chicago Opera Association, will be the principal sopranos; Irene Pavloska, of last season's Chicago opera, and Frances Ingram will sing the mezzo-soprano and contralto roles; the tenors will be Morgan Kingston—his third season at Ravinia—Orville Harold and Salvatore Giordano, and the baritone and bass list includes Henri Scott, Morton Adkins, Millo Picco and Louis d'Angelo, all of whom were heard there last season. Rosina Galli again will head the ballet and, assisted by Giuseppe Bonfiglio, will appear four nights a week.

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Recital at MacBurney Studios

The recital which Marion McFadden, soprano, gave Wednesday evening at the MacBurney studios once more evidenced the thoroughness of the training received under the excellent guidance of that well and favorably known vocal instructor, Thomas N. MacBurney. There are few teachers who can lay claim to a more representative class than Mr. MacBurney, and a large number of his students are now active in the concert and recital field. With her soprano voice of lovely quality, charming personality and musical intelligence, Miss McFadden gave the numerous and friendly audience present much delight. There was abundant applause after each rendition, which the recitalist well deserved. Miss McFadden opened her program with "And God Said" and "On Mighty Pens," from "Creation," following which she rendered in a most charming manner numbers by Schubert, Strauss and Bleichmann. In her third group, comprising numbers by Bachelet, Fauré and Vidal, the young soprano did admirable work. Her closing group of English songs included "Pierrot," by De C. Ruebner, Horsman's "You Are the Evening Cloud," Scott's "Don't Come In, Sir, Please," and "Blackbird's Song" and Frank Bibb's "Rondel of Spring," her interpretations of which won her considerable plaudits. Throughout the program Miss McFadden's work manifested the high artistic results Mr. MacBurney achieves with his pupils. Of her accomplishments her mentor has every reason to feel proud, and evidently she will be heard from.

The accompaniments of John Doane were a source of rare artistic delight and added materially to the enjoyment of the evening.

Bauer-Gabrilowitsch Two-Piano Recital

F. Wight Neumann presented Harold Bauer and Ossip Gabrilowitsch in a two piano recital last Sunday afternoon at the Blackstone Theater. The numbers played were of Bach, Mozart, Chopin, Schuett and Arensky.

Milan Lusk's Debut

A young violinist new to Chicago, Milan Lusk, made an effective debut at Central Music Hall, Sunday afternoon, under the Briggs Bureau management.

Society of American Musicians Concert

The Society of American Musicians opened its third series of recitals at Fullerton Hall, Art Institute, with the recital given Sunday afternoon by Florence Odil, soprano, and Aletta Tenold, pianist. Miss Odil interpreted several

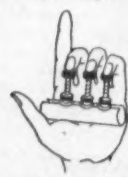
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songs from the pen of that prominent Chicago composer, Eleanor Everest Freer. Miss Tenold is a pupil from the class of Kurt Wanieck at the American Conservatory.

Ella La Forge Murphy's Activities

Ella La Forge Murphy, active Chicago soprano and vocal teacher, is connected with the Bergey Opera School, having severed her connections recently with the Hadley School of Music. Present indications are that Mrs. Murphy's time will be much in demand during the summer, and already she has had requests for lessons next season. Her time is also demanded for concert and recital work. Friday evening, May 11, she furnished a group of songs before the American Violinists' Guild, winning her usual artistic success. So well liked was the work of the double quartet—founded by Mrs. Murphy—at a recent concert of the Lakeview Musical Society that the society has engaged it to sing at its annual luncheon and meeting on Monday, May 14, at the Congress Hotel.

Musicians Club of Women

At the annual meeting of the club, on April 16, 1917, the name "Musicians Club of Chicago" was amended to "Musicians Club of Women" (formerly "Amateur Musical Club of Chicago") to be used on all printed matter.

This change is duly authorized by Secretary of State and placed on file at the Recorder's Office.

The following officers are elected and chairmen of standing committees appointed for season 1917-1918: President, Mrs. Calvin A. Whyland; first vice-president, Mrs. George E. Shipman; second vice-president, Helen B. Lawrence; secretary, Mrs. Charles F. Everett; assistant secretary, Mrs. Keturah Beers Holmes; treasurer, Kate P. Richards; Directors—Mrs. George M. Benedict, Mrs. Philip B. Bradley, Mrs. A. F. Callahan, Mary Cameron, Priscilla Carver, Mrs. Marvin A. Farr, Lilian White Freyn, Mrs. Furness Hatley, Annette R. Jones, Alice F. Merrill, Estelle Hubbard Osborne, Mary Peck Thomson; chairman active membership committee, Helen B. Lawrence; chairman associate membership committee, Mrs. Charles F. Everett; chairman program committee, Agnes Hope Pillsbury; vice-chairman program committee, Annette R. Jones; chairman social committee, Mrs. George E. Shipman; chairman house committee, Mrs. Keturah Beers Holmes; chairman press committee, Mrs. Charles F. Everett; federation secretary, Mrs. Alexander Rietz; chairman extension department, Mrs. Edna M. Trego.

Chicago Musical College Notes

The Chicago Musical College will give a production, Saturday, May 19, of the second act of Puccini's "Madame Butterfly." This will be offered by the School of Opera, in Ziegfeld Theater, at 11 a. m., under the direction of Edoardo Sacerdote. The opera will be preceded by a program presented by students of the piano, violin and vocal departments.

John Rankl's Wisconsin Successes

John Rankl, the bass-baritone of Chicago, gave a concert at the Athenaeum, in Milwaukee, on April 19, and participated in a program at Green Bay, Wis., on April 27. Reports at hand attest his success at the hands of most appreciative and responsive audiences who demanded encores after each group. Of his Milwaukee program, which contained many new songs, the best liked numbers were those of Schumann, Strauss, Loewe, Flegler, Bizet, Woodman, Spross, John Alden Carpenter, Winter Watts, Elizabeth Tucker Burdick and Loehr. On the program at Green Bay Mr. Rankl rendered three groups.

A New Chicago Orchestra

A new symphony orchestra will be added to Chicago's musical activities next season, with short tours among the smaller cities of the Middle West as a part of its program. It will be called the Chicago Philharmonic Orchestra. Arthur Dunham, who has proved himself an able orchestral director through his association with the summer concerts at Midway Gardens and in Orchestra Hall during the "Strand Theater's" regime, will be the conductor, and Richard A. Pick, formerly of the Chicago Opera Association, the business manager.

The plan is to give Sunday afternoon concerts, with popular programs and at popular prices, for a period of twenty-one weeks beginning October 15. A different soloist of distinguished reputation is promised for every concert. Between Sundays, Mr. Dunham will take his orchestra on tour to cities in Michigan, Indiana, Illinois, Ohio, Iowa, and Wisconsin, on a schedule of bookings

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under guarantees. Mr. Pick has been busily traveling about among the cities of Michigan since the middle of April, carrying the propaganda, and has already signed contracts for two weeks' of bookings.

Leon Marx, who has been playing second violin with the Boston Opera Company during the past season, will be the concertmaster of Mr. Dunham's organization. There will be fifty men in the orchestra, chosen from the many experienced musicians who are available in Chicago.

Civic Music Association

From the Civic Music Association of Chicago comes the following:

To the Musicians of Chicago:

Every American is asking himself this question: "Can I best 'do my bit' by relating my own profession to the national need or is it more practical to serve in another capacity?"

We, the undersigned, members of the Civic Music Association, believe that music and musicians are needed more than ever before.

Our immediate duty is to our national songs. American inability to sing on public occasions has been due in the past to a lack of patriotic ardor on the part of people in general and to the lack of interest in these songs on the part of musicians. The war has stirred our emotions and we are now seeking utterance—snatching at fragments of half learned, half forgotten songs. It now remains for the loyal musicians to consecrate themselves to the right singing of this material. Let us learn the words with all our patriotic fervor, and the music with all our musicianship.

The "volunteer system" should line up for the following duties every prominent musician. "Conscription" should enlist his pupils and every group of friends.

REQUIREMENTS.

To sing from memory "America," "Star Spangled Banner," "Battle Hymn of the Republic," "Columbia the Gem of the Ocean," "Dixie," "Illinois," "Suwannee River" and "Old Folks at Home." "From memory" means all of the words, right tempi, suitable keys and fundamental harmonies which at once preserve the folk-song quality and provide good voice leading for part singing.

(For the purpose of securing uniformity the Civic Music Association will recommend from its office suitable editions of these songs.)

During the summer the Civic Music Association will conduct community singing in various parts of the city. Every musician can have a part in the "preparedness" of the next few weeks.

The opportunity of becoming a \$2.00 member in the association is also offered, as the association has had many of its large subscriptions withdrawn since the declaration of the war, and is now much more dependent upon the smaller membership fee and self-supporting groups.

Please use the enclosed mailing card to notify the association of the capacity in which you are willing to serve.

(Signed) FANNIE BLOOMFIELD ZEISLER.
JOHN ALDEN CARPENTER.

Federation of Musicians Wants Only American Patriots

According to resolutions sponsored by Charles F. Hahn of the Chicago Federation of Musicians and adopted unanimously by the Federation, some 500 members must perfect their citizenship or be dropped from the rolls of the organization. Any member found guilty of treason or being an alien enemy shall be dismissed at once. In view of the recent action by the government many of those affected by the resolution are of German extraction and will be unable therefore to perfect their citizenship and will be immediately dropped.

American Conservatory Notes

The American Conservatory announces that the annual contest for students in the vocal department for various prizes and honors will take place at Central Music Hall on Saturday afternoon, May 19, from two until four o'clock.

Two American Conservatory students who will complete the Public School Music Course under the direction of O. L. Robinson this June, have accepted positions for next season. Helen Reeves will teach Public School Music and Drawings at Polo, Ill. Persis Carter is to be supervisor of Public School Music and Drawing at Petersburg, Ill.

Mildred Dobbin, violinist, and Dorothy Dobbin, pianist,

advanced students of the American Conservatory, have just returned from a most successful four weeks' concert tour to the Pacific Coast.

Charles Lagourgue's New Patriotic Song

The Patria Music Publishing Company, 1018 Barnheisel building, Chicago, has published "The Avenger," America's "Marseillaise" which was sung for the first time by Jenny Dufau. The words are by Will Reed Dunroy and the music by Charles Lagourgue, the well-known composer and director of the Lagourgue American School of Solfege. The song which on its first hearing made a striking impression, will probably be heard all through the country this year.

Bush Conservatory Notes

Henrietta Brewster, contralto, pupil of Charles W. Clark of Bush Conservatory, has just returned from California. Miss Brewster's tour was very extensive, including all of the large cities from Chicago to the Coast.

On Friday evening, May 11, students of Bush Conservatory gave a Benefit Concert for the Library and Music Fund of the Pierce School, 1423 Bryn Mawr avenue.

Artists' Association Annual Meeting

At the annual meeting of the Chicago Artists' Association the following officers were elected: President, Ragna Linne; first vice-president, Mne. Sturkow-Ryder; second vice-president, Gordon St. Clair; third vice-president, Palmer Christian; recording secretary, Helen Bright Bengel; corresponding secretary, Mrs. F. W. Meadows; treasurer, Mrs. Watt E. Babler; directors, John Doane, Gustaf Holmquist, Herbert E. Hyde, Thomas MacBurney, John B. Miller, Edgar Nelson, Walter Spry, Elsa Harthan-Arendt, Mrs. Eric De Lemarter, Rose Lutiger Gannon, Mabel Corlew-Smith, Mrs. John M. Smulski, Harriet Martin Snow, Marie Sidenius Zendt.

American Conservatory Recital

Advanced students of Hans Hess, Karleton Hackett and Silvio Scionti participated in last Saturday afternoon's program of the American Conservatory. Those of Mr. Hackett's students taking part were John Lukken and Julia Reyer, both giving good accounts of themselves and reflecting the conscientious work of their prominent teacher. Theodore Ratzler, cellist, Han Hess' student, offered a group of two numbers and closed the program with the Lalo D minor concerto, in which he disclosed carefully developed talent. He is a student of whom Mr. Hess may well be proud. The pianists appearing were Clarence Thoma and Florence Burke.

Alma Voedisch a Visitor

Alma Voedisch, the New York manager, was among the callers at this office during the week. Miss Voedisch, who is looking after the interests of Yvonne de Tréville, Theodore Spiering, Marie Morrissey and Henri Scott and who also has the exclusive management of the Hubbard-Gothelf operalogues in the west, reports excellent bookings for the time of the year.

Dorothy Hackett a Bride

The gifted daughter of Mr. and Mrs. Karleton Hackett, Dorothy, was married Saturday to Captain John Holabird of the First Illinois Cavalry at the home of her parents here.

Helen L. Levy Going to New York

Helen L. Levy, who manages Sunday concerts for young musicians here, is going to New York, where she will look over the field for the coming season.

Season Over, and \$2,500 Gone

A Chicago singer, who last year paid \$2,500 to a bureau which was formerly operated in Chicago, but which moved its offices later on to New York, on a side street, not far away from Fifth avenue, if all that is said be true, filled only a few dates this year and closed the season minus \$2,500. It pays to advertise in mediums that bring results and it also pays to spend the money with managers who can secure dates.

International College Items

The International College students and their guests enjoyed a talk upon "Whistler and the Musical Inspiration in His Paintings and Etchings" at the college suite in the Auditorium Building upon "Joffre Day," May 5.

This was given by the president of the college, Emma Clark-Mettl, who is honorary life president of the Co-Relative Arts Club. After the art talk a tour to the art gallery was made in order to absorb the inspiration direct from the Whistler exhibit and to study a few of the paintings of the American water color exhibit.

This was followed by the interpretative "Class Meet" of college students where Mrs. Clark-Mettl played, bringing out from some of the classic and modern composers the coloring in music correlating with some of the pictures viewed that afternoon. Twice each season the students of the college are given art tours, and this season the college has introduced a unique feature by having questions regarding art and artists embodied into the reviews and examinations. It is safe to state that no college takes a greater interest in having the students gain more interpretative inspiration through the correlation of arts, than the International College of Music, Expression and Interpretative Dancing.

Chicago Opera Heads in New York

General Director Campanini, the general director's secretary, Julius Daiber and business manager Herbert M. Johnson, of the Chicago Opera Association, spent the greater part of the week in New York.

JEANNETTE COX.

Annie Louise David's Sixteenth Reengagement

Annie Louise David, harpist, filled her sixteenth engagement with Dr. John Hyatt Brewer at the Lafayette Avenue Presbyterian Church, Brooklyn, Sunday evening, May 13.

Russian Songs and Russian Costumes

Both Fit Constance Purdy

Among the recent engagements for Constance Purdy, contralto, was an appearance before the Woman's Club of York, Pa. "Under the Greenwood Tree" (Busch), "Down by the Sally Gardens" (Irish folksong), "Two Sappho Fragments" (Kramer), "The Odelette" and "To a Young Gentleman" (Carpenter), two folksongs by Hue, "Romance" by Debussy, and Chaminade's "Villanelle" made up the first part of her program, which she sang with the charm which is ever inherent in her work. Especially interesting was the second portion of her program which was made up of Russian folksongs, sung in costume. These were by Dargomisky, Gretchaninoff, Moussorgsky, Arensky, Gliere, Kalinnikoff, Medtner, Rabikoff, Vassilenko, Balakireff and Rachmaninoff. It is as an exponent of Russian songs that Miss Purdy has become widely known, having spent a number of years in that country and made herself thoroughly familiar with the music there. Mabel Hammond was an excellent accompanist. Since her return to New York, the chairman of the program committee has notified Miss Purdy that she has received a number of requests that she return next season.

Active in the musical life of the metropolis, Miss Purdy has been appointed a member of the committee on music of the New York MacDowell Club for next season.

Evelyn Starr under New Management

Evelyn Starr, the young Canadian violinist, now is under the management of Hugo Boucek, 30 West Thirty-sixth street, New York. She appeared recently as soloist with the Russian Symphony Orchestra at Carnegie Hall, New York; with the Sousa Band at the Hippodrome, New York; with the Philadelphia Orchestra at Philadelphia; Toronto Symphony Orchestra at Toronto; the Mozart Society, New York, and many other well known organizations. Miss Starr was heard also in a series of recitals recently in New York and Boston. All the critics praised her technique, her musicianship and the beauty and volume of her tone.

Williams' Pupil Sings Dutch Songs in Costume

Elsie Ketjen, who as her name would indicate is a Dutch singer, was the soloist at a meeting of the Minerva Club, held on Monday afternoon, April 30, at the Waldorf-Astoria, New York. Gifted with a dramatic soprano voice of much beauty, which has been well trained by Janet Bullock Williams, Miss Ketjen delighted her audience with her interpretation of two groups of interesting Dutch songs. The charm of her second group was still further enhanced by the quaint Dutch costume she wore. Her audience was enthusiastic in its praise of her work.

Dr. Fery LULEK



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PARIS, *Figaro*—His beautiful voice, rich and sonorous, captivated the fashionable and artistic audience. The program, Schubert, comprised a dozen numbers. Dr. Lulek's style, together with the incomparable charm of his diction, places him in the very front rank of great German Lieder singers.

LONDON, *Morning Post*—Dr. Lulek can give expression to feeling with his voice. In itself that organ is capable of much musical tone. To songs of serious cast, the singer's fullest sympathies are given.

VIENNA, *Salonblatt*—At the orchestral concert with Ondrejek yesterday, Dr. Fery Lulek's superb bass voice and splendid vocal art won for him an ovation.

NEW YORK, *Evening Post*—Dr. Lulek's enunciation was a model of distinctness.

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CARUSO THE FEATURE OF NEW YORK MOZART SOCIETY'S "WHITMAN" NIGHT

Great Tenor in Fine Fettle Thrills Big Society Audience at First Appearance for Women's Club—Wife of Governor Was Mrs. McConnell's Guest of Honor—Claire Peteler's Debut as Concert Singer—Fine Showing of Choral Under Carl Hahn's Guidance—"Brilliant Climax to a Perfect Season"—The Society's Forces

Enrico Caruso was the magnet that attracted an audience estimated at 3,000 persons to the last private concert this season of the New York Mozart Society, Mrs. Noble McConnell, president, which took place in the ballroom of the Hotel Astor, New York, Friday evening, May 8. This concert was a brilliant climax to the programs given by this society, which in the eight years of its existence has been permitted to hear an enviable list of world famed artists, both at its afternoon musicales and private evening concerts, the record containing the names of Ernestine Schumann-Heink, Alma Gluck, Emmy Destinn, Frieda Hempel, Lucrezia Bori, Marie Barrientos, Frances Alda, Alice Nielsen, Louise Homer, Anna Case, Anna Fitziu, Kathleen Parlow, Olive Fremstad, Mary Garden, Leopold Godowsky, Eugen Ysaye, John McCormack, Pasquale Amato, Giovanni Martinelli and Andres de Segura.

Metropolitan Opera Tenor in Fine Voice

The Metropolitan Opera tenor was in fine fettle on this occasion and met the highest anticipation in the finished art of his concert singing. His first appearance naturally occasioned spontaneous demonstrations of applause from the vast assemblage. He sang the aria "O Paradiso" from "Africana," Meyerbeer, to orchestral accompaniment, for his first number and responded with Duparc's "Extase" as encore. A group of songs to piano accompaniment, "J'ai pleuré en rêve," Hüe; "Dissolution," Borodin, and "Primavera," Rachmaninoff, was his next offering. The Caruso vocal quality, modulated to the more intimate demands of song, showed the great tenor though in a less familiar light, to be a fine interpreter of the nicer song moods, as well as of the great arias. "Triste ritorno," by his accompanist Richard Barthelemy, and "Mon bras pressait," Widor, were the tenor's encore favors following this group. The much beloved aria from "Pagliacci," Leoncavallo, with orchestra aroused tumultuous applause, when Mr. Caruso appeared for his final number, and in addition he offered "Claire de lune," Fauré, and aria from Giordani's opera "Andrea Chenier." A huge wreath from the club betokened its appreciation of his services aside from the rounds of applause.

Mrs. Edward Locke, wife of the well known author, is a member of the New York Mozart Society, and among other expressions of delight in Mr. Caruso's appearance for the club sent to Mrs. McConnell following the concert was the following written by Mr. Locke:

"Crusoe was a seaman, Crusoe sailed the main.
Caruso was a singer of universal fame.
If Crusoe were with us tonight,
And heard the crowd exclaim,
He'd join the Mozart Club and cheer,
To hear Caruso sing again."

Miss Peteler's Debut

Claire Lillian Peteler, a member of the New York Society Choral, made her debut as a concert singer on this occasion. It scarcely seemed like a first appearance, for Miss Peteler sang with the poise and composure of an artist of more mature experience. From the first phrases of Roger's "The Star," and throughout her other songs, "A Moonlit Idyll," Sibella, to piano accompaniment, and the waltz song, "Il Bacio," Arditi, to orchestral accompaniment, the big audience was satisfied that the young debutante was "making good." She has a voice of lovely quality, which good schooling (she has studied only with Laura E. Morrill, of New York) has taught her to use musically and with delightful finesse. There is unquestionably a future in store for this gifted, attractive and serious minded young singer. Flowers were showered upon Miss Peteler and an encore insisted upon. For this she gave "Wake Up," by Montague Phillips.

Best Work of Choral

Carl Hahn's talent for choral direction showed in the highly excellent ensemble of the ladies' chorus. This writer has heard the Mozart Society Choral at practically every concert in the past three years, but never has she

heard it display such good quality of tone, concerted work, fine tonal balance and serious interpretation as on this occasion. Mr. Hahn has been made a life conductor of the New York Mozart Choral, a "member of our family" as the genial president has a way of putting it.

Some of the best work of the choral was evident in the Brahms's song from Ossian's "Fingal," for women's voices, two horns and harp, its first offering of the evening. "Moonlight," arranged from the Beethoven sonata, op. 27, No. 2, by Spross, was greatly enjoyed, likewise Hahn's excellent setting to Adelaide Proctor's "The Message." In lighter vein, but difficult to interpret, were Hahn's "Whippoorwill" and Fay Foster's "Song of the Thistle-drift" given with good diction and spontaneity of delivery by the choral. The program closed with the national anthem, "Our Glo-



CARICATURE OF MRS. NOBLE McCONNELL,
President of New York Mozart Society, drawn by Enrico Caruso.

rious Land" (by request), Van der Stucken, and a stirring singing of "The Star Spangled Banner," to waving of flags, by choral and audience.

Mrs. Whitman, Guest of Honor

One of the most appreciative and interested listeners of the evening, was Mrs. Whitman, wife of the Governor of New York, who came down from Albany to be Mrs. McConnell's guest of honor on this occasion. Governor Whitman was to be present, but affairs of state kept him away. As escort, Captain Howard E. Crall, of the Governor's military staff, came with Mrs. Whitman and was a member of Mr. and Mrs. McConnell's box party and supper immediately following the formal program. A guard of honor—Mr. and Mrs. Cary F. Simmons, and Mr. and Mrs. Willis J. Blackwell—escorted Mrs. Whitman and Captain Crall from the Ritz Carlton to Hotel Astor. Other special guests of Mrs. McConnell were Mr. and Mrs. Bedell

Parker, Mr. and Mrs. Edward Fifield of Chicago, Mr. and Mrs. Enrico Scognamiglio, for the concert, and in addition for the supper in the Louis XIV room following, Enrico Caruso, Mrs. Clarence Burns, Mr. and Mrs. R. E. Johnston, Lulu Bried, and Claire Lillian Peteler.

Supper in Louis XIV Room

Mr. Caruso escorted Mrs. Whitman and Mrs. McConnell to the supper room, and it is reported that the "King of Singers" enlivened the party through his versatile wit, aptly expressed in caricature, even as much as he had thrilled them heretofore with his golden tones. One of the souvenirs of this occasion is reproduced herewith—a caricature of the society's president.

Other Gay Parties

Gay supper parties, "en famille" and otherwise sought the Orange and Indian rooms of the hotel, and dancing was enjoyed until an early morning hour, music being furnished by Orlando.

Brilliant Climax to Perfect Season

The event was a brilliant "climax to a perfect season," to quote a Mozart Society member; indeed, a festive finish to a succession of seasons.

Raison d'être

The fundamental "raison d'être" of the New York Mozart Society is to provide for its members and guests the best in music, and that it has accomplished this the list of notable artists named in the beginning of this article shows. It has many charitable interests also, the East Side Clinic being one of the principal ones.

Mrs. McConnell Always Up and Doing

Asked about the purpose of the club and some of the secrets of its remarkable growth, Mrs. McConnell told the writer, in addition to the gist of the foregoing: "The New York Mozart Society is the one women's club that produces only the finest artists on official programs in New York. In this we stand alone. 'One swallow does not make a summer,' the opinion of your family and intimate friends does not make your club. My advice to presidents is not to allow themselves to be carried away by felicitations of members and immediate friends. Every president who wishes to make a place for herself in the world should ask herself the question, no matter what her line of work may be, 'Where do I and my club stand in the estimation of the best critics? Where do we stand in the estimation of the best critics? Are we making good?' No matter how high she goes in her line of work, no matter how enviable the position she attains, the next thing she should ask herself is, 'Have I got a swelled head?' Upon her truthful answer to that quiz will depend her continued success. People say to me, for instance, 'Now rest on your laurels,' but the minute one rests on her laurels, in that same moment she spells defeat, and it is unfair to those who are under her leadership to relax. A president must be bright and up and doing."

That Mrs. McConnell lives up to her motto her appearance at her desk at 8 o'clock each morning is striking evidence. Apropos of her versatility and capability other than executive, it is interesting to note that at the White and Gold Breakfast she introduced Eugen Ysaye in his own tongue, in good French, and to her are due many of the original surprise and unique festivities in the New York Mozart Society club life.

Originals of Photographs

Accompanying this article are photographs of Mrs. McConnell, Mr. Caruso, Mr. Hahn, Miss Peteler and some of the officers and directors of the society, the last mentioned including Mrs. F. MacDonald Sinclair, honorary vice-president; Mrs. Clarence Burns, second vice-president; Mrs. Adolph J. Wells, third vice-president; Mrs. J. Schenck van Siclen, fourth vice-president and secretary; Mrs. Frederick Cushing Stevens, treasurer, and Mrs. John J. Hayes, Mrs. James J. Gormley, Mrs. Everett deWitt Trumbull, Mrs. John T. Taylor, Mrs. Robert H. Davis, Mrs. Franklin Fiske, Mrs. Benjamin Adriance, Mrs. Samuel Gardner Estabrook, Mrs. Willis J. Blackwell, Mrs. Frederick E. Fried, Mrs. Cary F. Simmons, Mrs. John A. Storey, Mrs. Frank G. Cochran, Mrs. D. Paul Buckley, Mrs. Walter W. Griffith, Mrs. Bernet S. Kennedy, Mrs. Henry W. McCandless and Mrs. Charles R. Hester.

Plans for 1917-1918

Already the dates for the 1917-1918 concerts to be held in the grand ballroom of the Hotel Astor have been arranged as follows: December 18, 1917; February 12, 1918, and April 23, 1918. The musicales in the North and East ballrooms on Saturday afternoons, November 3, 1917; December 1, 1917; January 5, 1918; February 2, 1918; March 2, 1918, and April 6, 1918. White and Gold Breakfast, Saturday, May 4, 1918, and the East Side Clinic Charity Ball, Monday evening, January 21, 1918.

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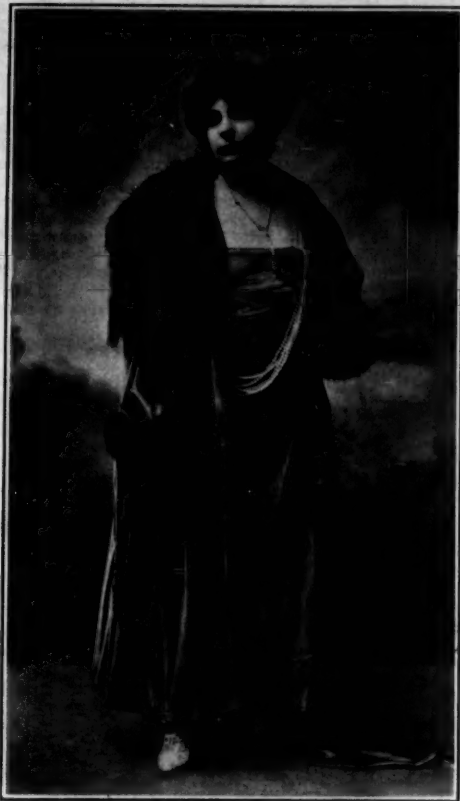
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MRS. NOBLE McCONNELL,
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CLAIRE LILLIAN PETELER,
Soprano, soloist at the season's
final concert.



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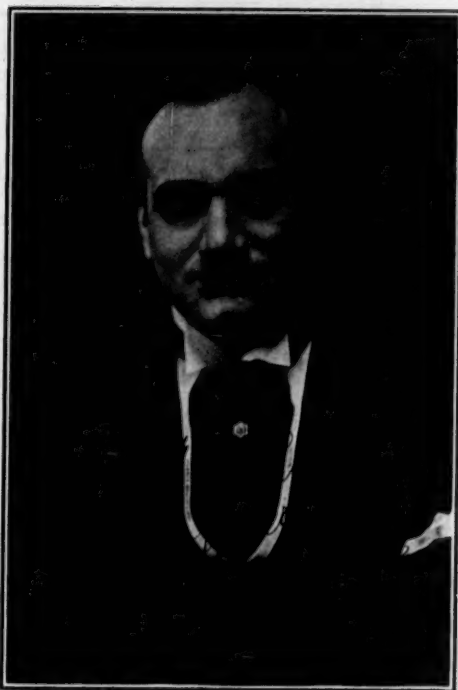
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Soloist at the season's final concert.



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ESTABROOK,
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TRUMBULL,
Director.



MRS. JAMES J. GORMLEY,
Director.



MRS. BERNET S. KENNEDY,
Director.



MRS. D. PAUL BUCKLEY,
Director.



MRS. FRANKLIN FISKE,
Director.

MRS. NOBLE McCONNELL, PRESIDENT OF THE NEW YORK MOZART SOCIETY; CARL HAHN, DIRECTOR OF THE MOZART CHORAL; ENRICO CARUSO AND CLAIRE LILLIAN PETELER, SOLOISTS AT THE FINAL CONCERT OF THE SEASON; AND THE OFFICERS OF THE SOCIETY.

TWO LIGHT OPERAS BY JULIAN EDWARDS REVIVED

"When Johnny Comes Marching Home" and "Brian Boru" Produced the Same Week—The Difference in Light Opera of Yesterday and Today—First Criticism of Revivals—Mrs. Edwards Discusses Her Late Husband's Aims to Help American Artists, Which She Herself Is Trying to Follow—Opera in English and Community Singing

Light operas! How many hundreds of them were labored over in the wee hours of the morning, at length produced for a short period and then—all too soon—laid away to rest on some dusty shelf. The songs too died on the lips of the whistler almost as soon as they had come. Today the cause of this some say is due to the fact that the average new production of the kind is merely the same old plot, dressed differently, while the music is either trashy or a "steal" from some other music. All of which, in more cases than one, is so! And therefore we find ourselves asking if the writers of light operas of the present time are deteriorating? If not, where are they keeping their talent?

Light Operas of Yesterday

Fifteen years back, or even less, more brilliant light operas flourished. Plots were varied and interesting. Music was of real value—harmonious and singable, as well as breezy and gay without bordering on the trashy. Frequently while dining out, one hears an old selection played by the orchestra and though its name may escape your memory for the time being, the tune itself does not!

Take for instance, "My Own United States," that catchy number from "When Johnny Comes Marching Home," was first sung over fifteen years ago when that opera was first produced at the New York Theater. To this day the song is sung in our public schools by the children who enjoy it mainly because of its inspiring rhythm. And it will be sung more than ever now because "When Johnny Comes Marching Home" has just been revived and is starting upon its second successful New York run at the New Amsterdam Theater. The plot of the play deals with a young Southerner, who leaves home at the beginning of the Civil War and enlists in the Union ranks, because his father forbid him to marry the girl of his choice. Under the blue, he encounters all sorts of daring experiences, eventually meeting the girl of his dreams again and returning home with her after the war.

It was written by the late Julian Edwards, who before coming to America some years ago achieved distinction as an operatic conductor in England. In talking over the matters of the opera's revival, Mrs. Edwards said: "Mr. Whitney (who produced the work both times) and I thought that inasmuch as it was a military opera, it would be a particularly opportune time to give it now. In writing it, my husband kept the 1860 period well in mind, and I think his efforts were not in vain. It is said that he succeeded admirably in bringing in the spirit of those times."

Verifying this statement comes the New York Herald's first criticism of the opera written fifteen years ago. "When Johnny Comes Marching Home" is 'Shenandoah' set to music, and it is full of sparkling numbers that appeal alike to the musician and the man in the street. 'My Own United States,' 'Just Marry the Man and be Merry,' 'Good Day,' 'My Honeysuckle Girl,' all tuneful selections were heartily applauded, but the gem of the military opera, as the playbills have it, is 'Kate, My Southern Rose,' which if the reception accorded it last night can be considered a gauge of popular approval, will rival the famous sextet that made 'Florodora' famous."

Last week's notices which appeared the day after its revival attested strongly to the popularity which still exists even after so many years. Judging from present indications, "Johnny" has come to stay a while.

Revival of "Brian Boru" in Philadelphia

On May 10, another one of Mr. Edwards' light operas, "Brian Boru," first produced in 1896 in New York City, was given by the Philadelphia Operatic Society, Wassily Leps, conductor. The MUSICAL COURIER wrote the following when that opera was first produced: "A quarter of a century ago, this work would have been classified as a remarkable grand opera and Julian Edwards would have been hailed as a second Balfe." Taking the unquestionable merit of "Brian Boru" into consideration, it is amusing to note that not very long ago a certain music publisher, when questioned about reviving the work, advised Mrs. Edwards to burn the manuscripts as they are only taking up space.



JULIAN EDWARDS.

All of which goes to show that their unwise judgment prevented them from enjoying the success of a revival.

Had Mr. Edwards' life been spared, he would have devoted much time to the interests of American musicians. Although not an American by birth, he used to say he was one by choice. Mr. Edwards came to this country, when a young man, to conduct the first performance of Harry Paulton's "Erminie," with Francis Wilson in the leading role. Shortly after he married Mrs. Edwards, who was singing in opera in Europe when she first met her future husband. Very soon Mrs. Edwards saw what a pity it was that her husband's talent was confined only to conducting, and she advised him to try his hand at composing light operas.

First Opera

In 1892 his first performance "Jupiter" was given with Digby Bell, the favorite oldtimer, who upon this occasion

made his debut as a star. The thing went exceptionally well, and greatly encouraged by its success, Mr. Edwards turned out similar light operas at the rate of one or two every year. Two of these have never been produced, but it is less not at all unlikely that they will be given before very long. During the time devoted to writing, his wife was his constant aid and critic. Upon one occasion some of his manuscript were unhappily lost, and from then on Mrs. Edwards made a practice of copying all of them, so as to have another in case of loss. True, it entailed much work on her part, but she enjoyed doing it just as she derives happiness in reviving her husband's light operas and following out his aims, which he would have realized, without a doubt, had he lived.

Aim to Help American Artists

"One of these aims," remarked Mrs. Edwards to the writer, "was to establish an orchestra by which all young



MRS. JULIAN EDWARDS.

composers could hope to have their works, whether good, bad, or indifferent, performed. Mr. Edwards believed they should all be given that one chance, which would enlighten them considerably as to the merit of their work. It certainly would have given them an opportunity of studying more fully the effects in orchestration."

Opera in English

"For another thing we believed in opera being given in English. I am in sympathy with every such movement made toward its establishment. There is one man in my mind whom I consider the pioneer of English opera. He is Wassily Leps! The work that man has done with the Philadelphia Operatic Society surpassed all expectations. Their success is only one of the proofs that it can be done and done capably. Paris has its opera comique. So should New York and other big cities have like institutions. There is, however, one difficulty about beginning an operatic venture of this sort. The impresarios think after a run of two months, which may not be dazzling ones, that the scheme is not meeting with success, and consequently they drop it. Look at the Century Opera Company for example! They kept open for a short time only, and then closed their doors for all time. Had they tried giving opera a little longer I feel certain they would have succeeded in the end. Mr. Edwards used to say that the failure of the Century Opera Company was another black eye given to English opera. In a city like New York, there is so much to divert one's attention, that unless one advertises a production extensively, it may expect to go slowly. When the Reiss operas first were given, I asked several friends if they had seen them, and they remarked: 'No, but I am going.' When I told them they had finished their run they seemed surprised and replied: 'Why I thought they were to run longer.' And now that the new company has been formed I am anxious to see its outcome."

Reiss and De Koven Wake Up Americans

"Mr. Reiss and Mr. de Koven, in my estimation, have begun to wake up the American people to the fact that really good opera can be given in English by worthy American artists. I always feel that if more positions in opera, concert, or oratorio were available, so many American singers would not drop out of the long race. They have not up to this time been greatly encouraged, have they? Certainly the demand creates the supply."

Leps and Barnhart Pioneers

"As Mr. Leps is the pioneer of English opera, Harry Barnhart is that of community singing. The work he has put into that has been of great value. Singing uplifts a people. It even makes them forget want and despair. Perhaps that was made clear in my mind after I had gone to the park once and seen a poor bedraggled old woman, with the music clutched in her hands, pouring out her very soul in song along with the others. Although her body was shabbily clad, her face shone with peace and happiness, and I said to myself: 'If alone for the happiness given to that poor soul, and nothing else, the community singing has been of one great value.'"



Management: Daniel Mayer

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"Harold Bauer, more than any other pianist of his standing now before the public, is a thorough cosmopolitan, is completely and unflinchingly the eclectic. His breadth of sympathetic feeling for all styles, all schools, is altogether astonishing."—*New York Journal*.

"The audience was exceptionally large even for a Bauer recital, which invariably brings out most New York music lovers. It gave the artists enthusiastic applause for his masterly playing."—*Brooklyn Standard Union*.

"Harold Bauer's dominating performance was as fine an example of musicianship as has been heard this season."—*New York Journal of Commerce*.

"Mr. Bauer portrayed all the beauties of the compositions. A very large audience was most enthusiastic over Mr. Bauer's playing."—*Brooklyn Citizen*.

"Mr. Bauer is indeed an artist among artists. Mr. Bauer played as though each and every number had its own special message and as though he found exceptional satisfaction in revealing those messages."—*Boston Traveler*.

"Harold Bauer played the piano part (d'Indy's "Mountain Song") brilliantly and in understanding fashion. As if to prove, at the same time, his respect for the older method of doing things, Bach's concerto in D minor, too, was done with the verve, precision and careful tonal shading which always characterize his performances."—*Philadelphia North American*.

"Mr. Bauer was received by a large audience that manifested much interest. Following the different works it would have been difficult to say how much of the applause was meant for the work in hand and how much for the masterly performance given it by Mr. Bauer."—*W. J. Henderson, in New York Sun*.

"Harold Bauer conclusively showed his mastery of the piano before a large audience. He brought out all the possibilities of the instrument and held his audience spellbound. Enthusiastic applause greeted each of the numbers."—*Charleston, S. C., Post*.

"Mr. Bauer's performance was one of his most remarkable artistic achievements. He played with intense conviction. He has extraordinary skill as a tonal colorist. It was significant that he kept the audience absorbed in the music throughout."—*Richard Aldrich, in New York Times*.

"Mr. Bauer with consummate skill made the piano stand out with fine precision in the presentation of the descriptive music. It was, however, in the Bach number that the pianist's wonderful art was most thoroughly enjoyed. With his fine technical ability and depth of artistic interpretation his playing afforded unbounded delight."—*Philadelphia Press*.

"Altogether the performance can be termed glorious. It was so perfectly rendered and so unhackneyed. Mr. Bauer has no tricks of manner, but plays like the supreme artist."—*Richmond Journal*.

"Mr. Bauer is a pianist of imagination as well as technic, and of a broad culture which meets half way the music of other periods as well as the present. To present this music in a characteristic manner, to keep it, as it were, in its frame, is a task to which many artists would have devoted themselves without success. Mr. Bauer's taste, intelligence and eclecticism stood him in good stead."—*Boston Post*.

"Mr. Bauer wrought into his performance of the sonata seductive lyrical charm and beguiling tenderness contrasted with grand and imposing eloquence. His Chopin pieces breathed poetry in every phrase and measure."—*Max Smith in New York American*.

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PHILADELPHIA AS A MUSIC CENTER

Meeting of Most Important and Representative Interests to Further the City's
Musical Growth—Mae Hotz and Jacobinoff with Fortnightly Club—
Wassili Leps leads "Brian Boru"

A meeting of great interest to local musicians and music lovers was held at the Philadelphia Musical Art Club on Wednesday evening, May 9. The personnel of the attendance was made up from the ranks of Philadelphia's leading tonal art exponents. During the evening various phases of a question as to the best plan of solving the problem, "How can the advantages of Philadelphia as a music center be persistently and consistently made known throughout the land?" were taken up. Several opinions on the subject were discussed from different angles by many of those present and some excellent ideas were brought forth that gave great promise of crystalizing into a practical and successful mode of action within a comparatively short length of time. During the meeting on several occasions reference in complimentary terms was made to the *MUSICAL COURIER*. The co-operation in the way of publicity given by the *MUSICAL COURIER* in this respect was duly acknowledged, its possibilities realized and thoughtfully considered in connection with other methods of bringing about the desired result.

Among those who spoke during the course of the discussion were Constantin von Sternberg, Camille Zeckwer, Henry Gordon Thunder, Dr. E. I. Keffer, Clarence Bawden, F. L. Waldow, Ada Turner Kurtz, Miss Abbott of the Matinee Musical Club, and Mrs. W. L. Stevenson, of the Philadelphia Art Alliance. In a talk by Arthur Judson, manager of the Philadelphia Orchestra, many aspects of the question were brought to a focus and a clear cut plan of campaign was offered. In conclusion, a committee was appointed for the purpose of examining further into the matter, forming a constitution, etc. The committee appointed was as follows: Arthur Judson, chairman; S. J. Riegel, C. von Sternberg, Henry Gordon Thunder, Thomas Martindale and Herbert J. Tily.

Mae Hotz and Jacobinoff, Soloists With Fortnightly Club

What proved to be one of the most interesting and enjoyable concerts in the history of the Philadelphia Fortnightly Club was given at the Academy of Music, on Saturday evening, May 5. The overflow audience present on the occasion was both representative and discriminative. Furthermore a delightful feature induced and maintained on the part of those present, was a certain mood or spirit of receptiveness coupled with an attitude of intense appreciation.

The work of Henry Gordon Thunder, as unfolded by the concert reaffirmed his directorship to be authoritatively artistic efficiency. A master of choral and organ, his understanding of chorus conducting is unquestioned.

Singing a varied program excellently chosen, the club chorus of male voices deserves unqualified praise for its achievement. The precision of attack and release, the richness of tonality and beauty of shading was in every sense worthy of the utmost praise. Furthermore all those taking part seemed to understand and likewise thoroughly appreciate every phrase and nuance of the selections presented.

The program sung "a capella," opened with Josef Scheu's "Festival Song." "At Night," by Lafitte, in which the pleasing voice of Walter Pontius sustained the incidental solo work, was next offered. The vigorous applause following its rendition necessitated a repeat, which was also true of Chaffin's whimsical "Marked Improvement" and the Protheroe bogie like "Shadow March." Other numbers presented on the occasion were selected from the writings of Gerstley, Lorenz, Bullard, Cole, Sibelius-Sammond and de Rille, in whose "The Martyrs of the Arena," Messrs. Windish, Neely, Hawley and Sacrey were very effective as a selected quartet.

The soloists engaged for the occasion were Mae Ebrey Hotz and Sascha Jacobinoff. Mrs. Hotz sang with fine vocal warmth and an excellence of art which called forth prolonged applause that caused her to append two encores. Her offering of the Liszt "Lorelei" and Rimsky-Korsakoff's "Song of India" were particularly effective. Aside from the numbers mentioned, the soprano sang the "Sky-lark" from Haendel, Whelpley's "Forest Song" and "How Wondrous It Must Be" from Ries.

The brilliant technique, exquisite purity of tone and relatively mature understanding of Sascha Jacobinoff was one of the evening's features. During the first part of the program, Jacobinoff offered a group of four numbers, "Pavane," Marcello-Franko; "Caprice Viennois," Kreisler; "Vogel Als Prophet," Schumann-Auer; and a "Spanish Dance" by Sarasate, and his second appearance of the evening was devoted to the Gluck-Kreisler "Melodie," a Strauss "Reverie" and Sarasate's "Ziegnerweisen." The highly commendable ability of this youthful genius, plus his affable nature, completely won the audience, in recognition of which he offered two extra numbers. Clarence K. Bawden presided at the piano and his accompanying clearly reflected the moods depicted in the solo work. The concert opened with a fine delivery of the "Star Spangled Banner," in the singing of which the audience joined as it stood and was conducted by Mr. Thunder.

Operatic Society Produces "Brian Boru," Under Direction of Wassili Leps

On Thursday evening, May 10, at the Metropolitan Opera House, Philadelphia, the Operatic Society staged a sumptuous and in every way laudable production of Julian Edwards' "Brian Boru." Indeed, so masterfully was the opera given, that one forgot for the time being that he was witnessing a presentation, enacted and sung by a company of amateurs, for there was nothing in the nature generally ascribed to an amateur performance, in evidence. In fact, the effect on one, visually and auditorially, was to

create an impression that a professional troupe of very high calibre was enacting the parts ascribed them in a truly laudable manner. To Wassili Leps, the conductor, is due a great deal of praise for this most excellent realization. Mr. Leps has been untiring in his efforts with the Operatic Society and that success has crowned his work was to be expected. The conductor's directing and the opera left nothing to be desired. His baton being at all times wielded with an authority and an understanding that created a feeling of assurance among both the participants and the audience. The orchestra played with much smoothness and precision. Moreover their rhythmic agreement, though not at all times in perfect accord, was nevertheless worthy of praise.

The cast was exceptionally well balanced. Horace R. Hood as Brian Boru was a dignified and vocally efficient champion of the Emerald Isle. Franklin L. Wood as Brian's foster brother was historically and vocally adequate. The part of Elfrida, an English princess, was assumed by Emily Stokes Hagar. Miss Hagar is the possessor of a very charming voice and sings with fine aesthetic and scholarly understanding. In several parts of the opera where solo work was apportioned her, her success was pronounced and warranted. Elsa Lyons Cook as Erina delivered her portion of the score with fine pronunciation and much clarity of tone. Eva Allen Ritter as Baby Malone was a source of much amusement, while Pat O'Hara in the person of Chas. J. Shuttleworth proved himself a comedian of more than ordinary ability, both as a vocalist and an actor. Herman J. Bub in the role of Johnny Dugan proved an able rival to O'Hara. Among others taking part in the cast were Harry C. Fairleigh, Mary Bell Corbett, Edward A. Davies, Joseph W. Clegg, Frank J. Barrett, Asa H. Hood, Virginia Gill, Helen Colley. W. H. Fitzgerald was the stage director and Mae E. Dawson, ballet mistress. The chorus sang with great tonal assurance and displayed a convincing rhythmic sense. The production was under the personal supervision of Edward Siedle and in connection with the scenic investiture his good offices were offered by the Metropolitan Opera Company. An interesting diversion was the appearance of Marie Stone Langston garbed as Columbia. Miss Langston sang the "Star Spangled Banner" and "America," as a sailor and a marine from the navy yard stood close by and a Red Cross nurse occupied a space in front of the platform on which the vocalist stood.

Another Philadelphia Letter

For further Philadelphia news see letter on page 43 of this issue. G. M. W.

The New York Herald's Patriotic Song Contest

In the New York Sunday Herald of May 13 there appeared the following:

Appeal to Composers

The country wants music.

It wants a song to which the army can march into France as it marched up San Juan Hill to the strains of "There'll Be a Hot Time in the Old Town Tonight."

It wants a new "Battle Hymn of the Republic," by which the stay at homes can express their faith in the nation's cause.

To center the efforts of the composers the New York Herald offers the following prizes, freely open to every writer of music and lyrics:

Gold medal for the best march song (words and music).

Silver medal for the second best march song (words and music).

Bronze medal for the third best march song (words and music).

Silver cup for the best patriotic (words and music).

Silver trophies for the second and third best patriotic songs (words and music).

The judges will base their awards on the quality of lyrics and music, with special consideration in the case of the march songs to the adaptability of the music to military work.

It is announced that the competition will close at 5 p. m., June 15, 1917, and that prize winning songs will be published in the New York Herald beginning with July 1, 1917 issue. Intending competitors for the prizes offered by the Herald should address their compositions to the Song Contest Editor, New York Herald, Herald Square, New York City.

Max Pilzer, a "Virtuoso Extraordinary"

It was of Max Pilzer that the Columbus Evening Dispatch spoke when it remarked the "brilliant bowing; glowing, colorful tone and delicacy of expression which mark him as a virtuoso extraordinary." And not only this, but the same paper declares that he "ranks with Ysaye, Kreisler, Kubelik and Spalding." This is an opinion shared by many music lovers who are anticipating a real treat next season, when Mr. Pilzer will appear in concert and recital. From present indications, Mr. Pilzer's season promises to be a busy one, indeed.

Who is the World's Greatest Soprano?

Of whom did THE LONDON "TIMES," June 25, 1914, say:—

"Her high notes in the 'Magic Flute' are the most ravishing we ever heard."

?

Of whom did THE PARIS "FIGARO," April 12, 1912, say:—

"Her first appearance in France last evening at the Opera was a veritable triumph."

?

Of whom did THE BRUSSELS "INDEPENDENCE BELGE," Sept. 4, 1909, say:—

"So wonderful was her singing at the Royal Villa at Laeken last evening that the King bestowed upon her the Officer's Cross of the Order of Leopold II. No other foreign woman artist has ever received this decoration."

?

Who has been enthusiastically acclaimed by the most discriminating audiences in Monte Carlo, San Sebastian, Ostend, Spa, Budapest, Berlin, Warsaw and every large American city as

THE PERFECT SOPRANO

?

Of whom did THE CHICAGO "DAILY NEWS," April 26, 1917, say:—

"Hers is recognized as the supreme voice of its type now before the American public."

?

Of whom did the PHILADELPHIA "LEDGER," December 20, 1916, say:—

"She was superb. Her voice fell on the auditory nerve with the gentleness of a caress."

?

Of whom did the BOSTON "POST," March 26, 1917, say:—

"Enthusiasm reigned throughout the afternoon. There was recall after recall for the singer who responded generously to the wishes of the audience."

?

Of whom did the ST. LOUIS "REPUBLIC," February 17, 1917, say:—

"The audience was keyed to such a pitch of enthusiasm that it broke in upon the concluding stanza with applause."

?

Of whom did the NEW YORK "TRIBUNE," February 3, 1917, say:—

"Never has her voice sounded more fresh and beautiful, never has it come forth more spontaneously, more fluently, with greater limpidity and equability of register."

?

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GOTHAM GOSSIP

Speke-Seeley's "Cecilians" in Operetta—Von Doenhoff in Peekskill—Klibansky Artist-Pupils Delight Stamford—Tonkuenstler Concert—Donnelly's Boys—Mehan Summer Session Begins July 23

Becker Summer Course in June and July—Daisy Walter, a Dambmann Pupil—Capouilliez at Harlem Lodge—Music at the Billy Sunday Tabernacle—Louis Arthur Russell's Recitals

Frank Wright's Festival Service Tonight—Frances De V. Ball—Maryon Martin's Opera Club—Bodell Pupils

Henrietta Speke-Seeley, director of the St. Cecilia Club, annually gives a concert at the Bronx Church House, which is invariably an artistic and financial success. This year "just for fun" the director and club planned the performance of a Japanese operetta, "Princess Chrysanthemum," by C. King Proctor, May 9, in aid of the American Red Cross, Bronx County Chapter. Some excellent singing was done by the various young women, which exclusively comprised the membership of this club. Jenny L. Hill, as the court singer (pupil of Mrs. Seeley) was the special star. She sang an interpolated air by Handel, and "Will o' the Wisp" (Spross) with much skill and effect. Lillian Morlang sang a song ending on a high G of sustained, beautiful quality, and Mrs. Freeman Earl, a lullaby which was very taking. The court dancer, Gene McDowell, also deserves mention. Others in the cast were Iva Bell, Marion Dart Emmons, Mary Dalrymple, Louise Growoll, Belle Jennings, Mary Haugh, Anna Brenzinger, Enda Kopp, Mrs. Frank Nolan, and Mrs. George Beerbower. Japanese

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girls, Millie Bullock, Caroline Da Parma, Mrs. George Deyo, Mrs. William Edwards, Maria Greenhalgh, Miss Kadenberg, Mrs. Ferdinand Kunkler, Mrs. Charles Matthews, Tulla Odencrantz, Augusta Schneider, Clarissa Thorne. Sprites and fairies, Florence Jennings, Eloise McDowell, Merrill Morehouse, Carol Gantz, Edna Farrington, Gertrude Murray, Gladys Callahan, Vivian Reiss, Grace Bond.

The following comprise the officers of the St. Cecilia Choral Club: President, Henrietta Speke-Seeley; vice-president, Millie Bullock; treasurer, Maria Greenhalgh; recording secretary, Mary Dalrymple; corresponding secretary, Idaline Aimes; librarians, Augusta Schneider, Tulla Odencrantz; honorary members, Louisa Cappiani, Cecilia Gaines-Holland; associate members, Mrs. Harry Adams, Mrs. Richard Cooper, Mary Loneran, Mrs. Henry Robinson, Mrs. Howard Wessels.

Von Doenhoff in Peekskill

Albert von Doenhoff, pianist, collaborated in a recital with Leo Schulz, cellist, for the Euterpe musicale, Peekskill, N. Y., May 4. His group of solos consisted of the G minor prelude (Rachmaninoff), "Le Sanctuaire" (Dvorak), and "La Campanella" (Paganini-Liszt). One who was there reports that each of his pieces was received with tremendous applause, and that such a climax was attained after the last piece that he was obliged to play an encore, namely, Scott's "Dance Negre." The excellency of Mr. von Doenhoff's pianism is well known to New Yorkers, and is gradually spreading throughout the United States, for he is a technician and interpreter of abundant qualities. Mr. Schulz, too, won honors playing his own "Dance of the Fairies" as encore.

Klibansky Artist-Pupils Delight Stamford

Pupils of Sergi Klibansky were the soloists at the Schubert Club concert, Stamford, Conn., April 16. The Daily Advocate of that city devotes a column to the affair, from which the following is reprinted:

Lalla Cannon, soprano, is a singer who makes a most attractive stage appearance, and manages her beautiful voice in such a way that those who listen can only wonder at it.

Lotta Madden sings with a charm that is inscrutable; it is partly her lovely voice, partly her great repose of manner, partly her exhaustless power of expression.

Gilbert Wilson made a Stamford audience fall in love with his singing all over again. His flexible bass voice is a perfectly controlled vehicle for the expression of a most inspiring personality.

Arthur Davey's singing excited the most lavish praise. He possesses a natural tenor voice that is a real pleasure to hear throughout its entire range. His aria from "Samson" was especially beautiful.

Perhaps only those who have heard the baritone, Felice de Gregorio enough times to become really acquainted with him as a singer can feel the utter satisfaction of hearing him in a composition like the "Prologue" from "Pagliacci."

Tonkuenstler Final Concert

The last concert of the season of the Tonkuenstler Society was held May 8, at Memorial Hall, Brooklyn. The Philharmonic Trio, consisting of Alex. Rihm (piano), Maurice Kaufman (violin), and Jacques Renard (violin-cello), gave Mozart's trio in C major. The third movement was brilliantly and vivaciously played. Ethel Dean West played delightfully the chorale and variations for the harp, by Widor, Walther Haan assisting effectively with the piano. The audience insisted on Miss West responding to an encore. The Trio concert closed with the trio, F major, op. 28, by Georg Schumann. This trio was a wonderful contrast to the other. It is replete with strong dramatic effects, resonant passionate, pleading, of the Italian school, interspersed with Sicilian melodies. The interpretation aroused the audience to a high pitch of enthusiasm.

Donnelly's Boys in May Festival Concert

The combined musical societies of De Witt Clinton High School, Joseph P. Donnelly, director, gave a May Festival Concert in the school auditorium, May 5, enlisting the cooperation of the big chorus of boys, with the following: Abraham Goldberg, soprano; Irving Claman, tenor; Isidor Gussikoff, cellist; Louis F. West, accompanist; Harry M. Millsbaugh, assistant director, and Emery F. White, director of the fife, drum and bugle corps. The most important feature of the affair was the performance of Parker's "A Song of Times," and, said one who was there, "They got away with it," which translated into plain English means that the thing was well done. "A Song of Freeman" and "Y'shomru" (a melody in Hebrew style), both by Mr. Donnelly, were also on the program.

Mehan Summer Session Begins July 23

John Dennis Mehan and Mrs. Mehan announce a special summer session for singers and teachers of singing, beginning July 23 and ending August 31. Their New York studios, 70 Carnegie Hall, are among the finest in the building, with splendid light and air. The Mehan Studios Manor (home for serious students), a splendid stone building with garden, garage, fruit trees, flowers, etc., surrounding it, is "Cliffcrest," Yonkers, N. Y. For further particulars, communicate with the secretary.

Becker Summer Course in June and July

Gustav L. Becker, director of the American Progressive Piano School, announces a condensed summer course during July and August. The course includes many advantages for pianists and teachers in correcting faults and increasing efficiency in technic, enlarging repertoires, giving a better understanding of principles of the interpretation, and a more thorough knowledge and practical application of theory; all of which must result in developing a more complete musicianship. The course also offers to teachers a practical pedagogy based upon psychology and experience pointing the way towards efficient practice and study, with economy in effort and simplification of tasks, while drawing upon synthesis, analysis, correlation, concentration, etc. The work is mapped out according to the needs of the individual pupil, and is taken up in a routine of private lessons, yet teacher and the other students meet frequently, when subjects of vital interest are discussed, demonstrated and applied. For terms and other information, apply care of Steinway Hall, 109 East Fourteenth street, New York City.

A musicale and lecture took place at the Becker studios, May 12, which interested many people.

Daisy Walter, a Dambmann Pupil

Daisy Walter was soloist at the sacred concert at the Orpheum Theater, Jersey City, April 22, singing songs by Rummel, Schubert and Spross. Her beautiful voice, singing the solo in "The Nile" at the last concert of the Southland Singers, is readily recalled. On this occasion she made a fine impression, resulting in securing several engagements. She has been filling concert engagements in Pennsylvania.

Capouilliez at Harlem Lodge

F. Reed Capouilliez sang songs by Huhn, Woodman, Elgar, and as encore "Deep in My Heart" by Stevenson, at a reception given in Carlton Hall of Harlem Lodge, May 8. The publishers of the last named song should pay a royalty to Capouilliez, for he always includes this favorite of his on all programs, and invariably it becomes popular, for it is an appealing song, bringing tears to many eyes. Madeline Giller, a pupil of August Fraemcke, played solos and was much liked. Both these artists received clamorous applause.

Music at Billy Sunday Tabernacle

Music at the Billy Sunday Tabernacle is unique in its way. The large chorus facing the audience has the support of two adjoining grand pianos, and the pianists certainly do pound their instruments! Mr. Rodeheaver directs this chorus, and the thousands numbering the large audience, in very informal but nevertheless effective fashion. May 5, a male chorus came with the Swedish contingent of 1,000 people and was invited to the stage. These singers, numbering forty, sang two choral numbers unaccompanied in excellent fashion. Mr. Rodeheaver played the "Ave Maria" from "Cavalleria Rusticana" on his slide trombone with good expression. The several hymns sung were mostly in either march time or were disguised waltzes, in six-four time. The pronounced rhythm, of course, is necessary, but the director must beware lest a too rapid tempo turn these hymns into veritable waltzes. Also, the singers should be taught the correct pronunciation of "Jehovah," which is not "Jee-hovah." Of course, the main impression one carries away is of the vast throng of people, 20,000 people, and not of the music, which seems smothered by the low roof and throng of human beings. The sounding board over Billy Sunday is a marvel of scientific invention, for it throws his voice in all directions, those behind hearing quite as distinctly as those in front.

Louis Arthur Russell's Recitals

The Russell studios, Louis Arthur Russell, director, announce a recital and lecture series, with Marie Alta Stone, soprano, in classic and modern songs, oratorios and operatic arias, at College Assembly Hall, Newark, May 11. Mr. Russell will be at the piano. This will be repeated shortly in Carnegie Hall Assembly Rooms, New York.

Frank Wright's Festival Service Tonight

A festival service will be given in Grace Church, Hicks street, between Remsen and Joralemon streets, tonight, May 17, at 8 p. m., under the direction of Frank Wright, Mus. Bac. The parish choir will be assisted by the choirs of the Church of the Messiah, St. John's, St. Stephen's, and St. Mark's churches. The soloists will include Walter Richards, soprano; John W. Nichols, tenor; and George H. Goldsack, bass. Alfred R. Boyce, A. A. G. O., Charles F.

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"Miss Fischer was important in the effect of exultation she made with the final solo for the Mater Gloriosa."—*Chicago Daily Tribune*.

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Frances De Villa Ball

Frances De Villa Ball gave a pupils' recital in studio 100, Carnegie Hall, May 12. Those who took part were Rosalie Tucker, Winifred Travell, Marion Jackson, Virginia Travell, William Friedmann, Olive Schreiner, Janet Travell, Mrs. John Willard Travell and Sara Nicholson, Daniel Yankowitz, violinist, and William Friedmann acting as accompanist. They played works chiefly by modern composers, and served to emphasize the reputation of their teacher for good work. Miss Ball's classes in Albany, N. Y., are also large.

Maryon Martin's Opera Club

Maryon Martin staged, trained, and directed a performance of "The Sorcerer" by the Lynchburg, Va., Operatic Club, April 27. This was given by local amateur talent, and was a huge success. Three of her advanced pupils were among the principals, and many were in the chorus. She has a large and growing class of singers in the Southern city, and enjoys her work very much.

Bodell Pupils in Recital

On Thursday evening, May 10, some of Hannah Bodell's pupils appeared in recital at 314 West Seventy-second street. Their program was well given, and received hearty applause from the interested audience. Those who contributed to the evening's pleasure were: Marion Carter, soprano; Ethel Merritt, soprano; Enrico Schneider, basso, and Carl Peterson, tenor. Alois Trnka, violinist, was the assisting artist.

An Afternoon of Music

Carolyn Ortman, soprano, and Frederick William Ortman, violinist, gave an afternoon of music on Sunday, May 6, at Assembly Hall, New York, assisted by Miss Chlupa and Mr. Myers at the piano. Mme. Ortman sang two arias, "Elsa's Traum," from "Lohengrin," "Ritorna Vincitor," from "Aida," and two groups of songs in Italian, German and English. Mr. Ortman's contribution to the program consisted of the Saint-Saëns rondo capriccioso, the Sarasate "Zigeunerweisen" and two Kreisler numbers.

Mrs. MacDowell in Birmingham

Herewith is the most recent snapshot of Mrs. MacDowell, taken on the occasion of her recent Birmingham, Ala., visit to the N. F. M. C. Biennial, where she was an honored guest and a most enthusiastically received participant.



MRS. EDWARD MACDOWELL AT BIRMINGHAM, ALA.

Her recital and lecture constituted a high water mark in the musical achievement of the memorable week. It will be remembered that the N. F. M. C. decided to hold its next biennial at Peterboro, N. H., in 1917, under the auspices of the MacDowell Memorial Association, Mrs. MacDowell having extended the invitation.

Two Weeks Bookings for Skovgaard

Skovgaard, the Danish violinist, whose tour of the United States was very satisfactory, is at present giving concerts with his Metropolitan Company in Canada, where their first concerts were well attended. This week they are filling the following engagements:

May 14, Edmonton, Alberta; May 15, Camrose, Alberta; May 16, Lacombe, Alberta; May 17, Innisfail, Alberta; May 18, Calgary, Alberta.

Next week they will appear in the following Canadian cities: May 22, Bassano, Alberta, Canada; May 23, Medicine Hat, Alberta, Canada; May 25, Weyburn, Saskatchewan, Canada; May 26, Regina, Saskatchewan, Canada.

Last week in New Westminster, as well as in Kamloops, Vernon and Penticton, the theater was sold to its capacity and the audiences were very enthusiastic.

NEW YORK CONCERT ANNOUNCEMENTS

New York Orchestral Society Begins "Pops"

On Sunday evening, May 20, at the Standard Theater, Broadway and Nintetieth street, New York, the Orchestral Society of New York, under Max Jacobs, will begin a series of Sunday evening "Pop" symphony concerts. The orchestra is to consist of fifty players, and the programs will be varied and comprehensive. At the opening concert Dvorak's "New World" symphony is to be played, and the other orchestral numbers will be the scherzo from Mendelssohn's "Midsummer Night's Dream," Mana Zucca's "Fugato Humoresque" (on the theme of "Dixie") "Masse-net's overture "Phedre," Grieg's "Peer Gynt" suite and Tchaikowsky's "March Slave." The soloists of the evening will be Mariam Ardini, soprano, who will sing an aria by Verdi and "Ave Maria" with violin obligato, and Alois Trnka, violinist, who will play the Lalo "Spanish" symphony.

Frederic Hoffman, May 21

Frederick Hoffman, baritone, who has been heard before in New York in songs sung to his own accompaniment on the lute, will give a recital in the Hotel Waldorf-Astoria on Monday evening, May 21. His program will include works in French, German and English and will be confined chiefly to folksongs. Mr. Hoffman will be assisted by Harold O. Smith at the piano and Enrico Leide, cellist.

Big Fleck Concert, May 26

Henry T. Fleck, chairman of the committee, announces a grand orchestral and choral concert Saturday evening, May 26, in the Stadium, City College, when 1,000 singers from the high schools of Greater New York, an orchestra of 150, and eminent soloists will take part, Victor Herbert, conductor. This is to be for war relief purposes and is certain to be an important event.

Carl M. Roeder Students' Concert, May 26

Artist pupils of Carl M. Roeder will give a concert at Chickering Hall, Lord & Taylor's, Fifth avenue and Thirty-ninth street, Saturday afternoon, May 26, at 3 o'clock.

NEW YORK CHAMBER MUSIC SOCIETY PLEASES

"Earnest Study and Most Sincere Work" Mark the Playing

Carolyn Beebe and the other members of the New York Chamber Music Society have enjoyed a season of marked

success artistically and one which has placed this organization before the public in a prominent manner. Among the April engagements filled was an appearance in Bridgeport, Conn., under the auspices of the Wednesday Afternoon Musical Club. "The program included three numbers, Mozart, Schubert, and Wolf-Ferrari compositions, each having several movements. The entire program was highly classic, but played with such subtle understanding and with a variety of tonal color that it held the audience. A velvety richness of tone marked each instrument, and in ensemble effect was most artistic and showed earnest study and most sincere work. The scherzo number was especially colorful in the Schubert octet in F major, op. 166, the piano part standing out specially well, yet keeping its place in the ensemble. It had the frequent support of the richness of the double bass, which gave depth to the tone quality. . . . An excellent marked tempo was characteristic of the director's playing and a close sympathy between the players made the numbers appeal generally," declared the Bridgeport Daily Standard. "Carolyn Beebe was at the piano and did magnificent work." In the opinion of the Bridgeport Post, "The Wednesday Afternoon Musical gave its members and subscribers one of the finest artists' concerts when the New York Chamber Music Society, under the direction of Carolyn Beebe, gave the master compositions a delightful interpretation. The ensemble was unusually fine."

Nor is the season over for this organization. On Friday evening, May 25, it will appear in the High School Auditorium at Binghamton, N. Y.



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ERIE'S THIRD ANNUAL MUSIC FESTIVAL

Conductor Morris Gabriel Williams Presents Picked Chorus of Rubenstein and Apollo Clubs—Marcella Craft and Arthur Middleton Visiting Soloists—Excellence of the Choral Work—Erie Musical Notes.

Erie's third annual music festival opened auspiciously on Monday evening, May 7, when the Masonic Temple was filled with an audience, generous in size and in applause, which rewarded the efforts of Conductor Morris Gabriel Williams and the singers. Conductor Williams was fortunate in being able to select the best voices from among the members of the Apollo and Rubenstein Clubs, with the result that his chorus was such as to call forth the unqualified praise of every music lover present. This sense of the excellence of the ensemble was evident from the first number, "The Star Spangled Banner," which was intoned in a manner to bring a patriotic thrill to all hearts. The Apollo Club, which is made up of men's



MORRIS GABRIEL WILLIAMS,
Conductor, the Erie Music Festival.

voices and has been heard twice before this season, sang Wilson's "Carmena," Burleigh's "Mother o' Mine," "The Hundred Pipers" (Scotch air), and brought the program to a close with Protheroe's "Castilla." There is virility and power in the interpretations of this body of singers, which Conductor Williams controls with the hand of a master and from which he is able to obtain a thoroughly beautiful tone quality. This was the first appearance of the season for the Rubenstein Club, and that organization's singing showed the result of the careful training which has been given it by Mr. Williams. In Vincenzo di Chiara's "La Spagnola," Schubert's "Who Is Sylvia," and Grieg's "Elfin Dance," the chorus sang with much beauty of tone and rarely delightful ability of expression. The accompaniments for the chorus were played by Isabelle Patterson, a local pianist, whose support was most sympathetic and artistic.

Marcella Craft was the soloist of the occasion, and to say that she captured her hearers would be to put but mildly the impression she created. Gifted with a voice of great beauty and sweetness, coupled with a personal charm of equal magnitude, Miss Craft never fails to please. Her fame had preceded her, but the expectations of her audience were not only realized to the full, but even surpassed. In the aria from "La Bohème" (Puccini), "Mi Chiamano," Miss Craft at once showed herself to be an artist of genuine vocal and histrionic gifts. Her second group emphasized another phase of her art, "O Mistress Mine" (Mrs. H. H. A. Beach), "The Maiden and the Butterfly" (Eugen d'Albert), "The Beetle" (Moussorgsky), and "The Daffodils" (Martin), calling forth the delighted applause of her audience. Upon her third appearance she sang the "Ave Maria" from Verdi's "Otello" with a reverential beauty of interpretation which was altogether fascinating. Something unique on a recital program was her final group which consisted of four arias from Puccini's "Madame Butterfly," the entrance aria in the first act, "One Fine Day," the song to the baby, and her farewell to the baby. The second of these is familiar to all concert goers, but the remaining numbers practically form a novelty which the audience was quick to appreciate and applaud. Her accompaniments were played by Edgar Nelson, whose work at the piano is deserving of very special commendation for its sympathetic insight into the wishes of composer and singer.

Second Concert, May 8

Another sold out house greeted Conductor Williams and his forces on Tuesday evening, when a miscellaneous pro-

gram and Rossini's "Stabat Mater" made up the evening's enjoyment. Again the audience rose and stood while the "Star Spangled Banner" was sung, with its reminder that we are living in troublous times. The combined Apollo and Rubenstein choruses then sang "Hail Bright Abode" from Wagner's "Tannhäuser," with an excellence of tonal balance, a purity of tone and a precision of attack which added much to opinion already formed of Mr. Williams' genuine ability as a choral conductor. On this evening, an orchestra of selected players from the Erie Symphony Orchestra, Franz Kohler, conductor, added immeasurably to the beauty of the performance. The Rubenstein Chorus also sang "Mammy's Lullaby" (Dvorák-Spross), which turned out to be that composer's familiar "Humoresque"; "Sleep, Babe Divine" (Harris), and repeated the Grieg number of the previous evening. The first portion of the program closed with a spirited rendition of the Hallelujah chorus from Beethoven's "Mount of Olives."

During this part of the evening's program, Arthur Middleton, the other visiting artist, sang arias from "Acis and Galatea" (Handel), "Barber of Seville" (Rossini), and a group consisting of "Some Rival Has Stolen My True Love from Me" (Old English), "Uncle Rome" and "How's My Boy" (Homer). Those qualities which have made Mr. Middleton's singing a delight to music lovers wherever he appears, were in evidence, the depth and power of his voice and the distinctness of his enunciation being especially marked. Of course, his audience wanted more, and he gave in response Handel's "Where'er You Walk," Lily Strickland's "There's Gwine to Be a Land-slide" and Wilson's "My Lovely Celia." Mr. Nelson, whose work on the previous evening had been the subject of much favorable comment, deepened that impression by his work for Mr. Middleton.

Under Mr. Williams' baton, the Rossini work was given a noteworthy performance, chorus and soloists seemingly bent upon making the climax for the third annual festival an event worthy of the name. In addition to Miss Craft and Mr. Middleton, the soloists were Mrs. Lamont Feist, contralto, and Harold C. Johnson, tenor. Both these last are local singers, but judging from the beauty of the work accomplished they are worthy of a hearing in a more extended field of work. They proved themselves earnest workers and ably maintained the high standard set them by the visiting soloists.

Notes

Franz Kohler, conductor of the Erie Symphony Orchestra, will take that body to Dubois, Pa., and to Ridgway, Pa., later on this month, where they will participate in productions of "St. Paul" to be given at the festivals there under the direction of Lee Hess Barnes.

The Erie Festival Committee has as president, A. A. Gulbertson, and as treasurer, Edwin Curtze.

Officers of the Apollo Club are as follows: A. W. Mitchell, president; W. G. Horn, vice-president; H. B. Walker, secretary; J. E. Ricart, treasurer; B. R. Reitz, librarian, and Isabel Patterson, accompanist. The executive body of the Rubenstein Club consists of Mrs. R. L. Roland, president; Mrs. Walter Schleicher, vice-president; Mrs. E. J. Blila, secretary; Mrs. H. B. Walker, treasurer; Mrs. T. H. Jones, librarian, and Miss Patterson, accompanist.

After having devoted the past three or four years entirely to teaching, having entire charge of the violin department in the Kohler-Williams School of Music, Franz Kohler will re-enter the concert field next season. Two of his fourteen year old pupils, Alice Walsh and Dorothy Miller, will give a recital in June.

Soloists and many of the out of town guests who attended the festival were made to feel at home at the

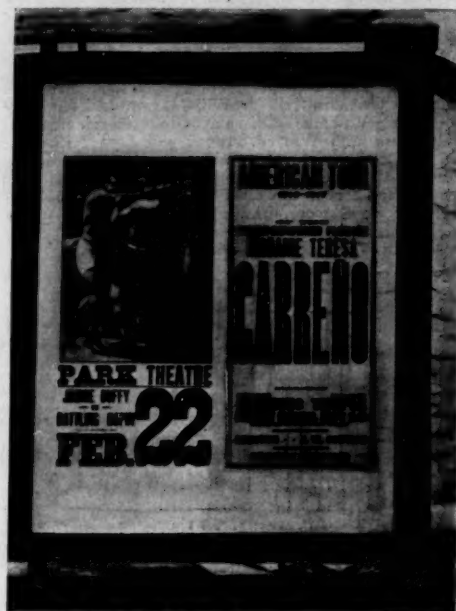


Photo by W. C. Kiedaich, Erie.
TWO KNOCKOUTS IN ERIE—PUGILISTIC-ARTISTIC.

Lawrence Hotel, Manager Hickel doing all possible to make the visit a pleasant one. He is an enthusiastic supporter of the festival.

Edgar Nelson liked Erie so well that he stayed a day longer than he intended—not of his own volition, however. It was his purpose to take the 12:50 a. m. train for Chicago, following the Tuesday evening concert, supposing this to be Central time. Upon his arrival at the station, however, he found himself over an hour too early. After waiting until nearly two o'clock, he found that the train was two or three hours late, owing to a wreck, so



Photo Adrian Studio, Erie.
A GROUP AT ERIE.

Left to right: Mrs. Lamont Feist, contralto; Morris Gabriel Williams, conductor; Harold C. Johnson, tenor; Marcella Craft, soprano; Edgar Nelson, accompanist; Arthur Middleton, bass, and J. Albert Riker.



Photo Adrian Studio, Erie.
CONDUCTOR, SOLOISTS, CHORUS AND ORCHESTRA WHICH COMBINED TO MAKE ERIE'S THIRD ANNUAL MUSIC FESTIVAL AN ARTISTIC TRIUMPH.

Left to right (standing): Morris Gabriel Williams, conductor; Edgar Nelson, accompanist for Miss Craft; (seated) Harold C. Johnson, tenor; Marcella Craft, soprano; Mrs. Lamont Feist, contralto, and Arthur Middleton, bass.

there was nothing for him to do but return to the Hotel Lawrence with the best grace possible.

Benno Rosenheimer, of the Philadelphia Musical Bureau, and Spencer T. Jones, of Haensel and Jones, were Eric visitors.

On Monday evening, Mr. Williams entertained at supper after the concert at the Lawrence Hotel in honor of Miss Craft and Mr. Middleton. Mr. Nelson and Mr. and Mrs. Franz Kohler were also guests on this occasion.

Because of the festival, the weekly rehearsal of the Community Chorus was postponed one week. J. A. R.

TWENTY-NINTH ANNUAL CONVENTION OF ILLINOIS MUSIC TEACHERS' ASSOCIATION

An Interesting Week in Decatur—Minneapolis Orchestra a Feature of Convention

The twenty-ninth annual convention of the Illinois Music Teachers' Association opened on Tuesday afternoon, May 1, in the Milliken University auditorium in Decatur, Ill. The beautiful town of Decatur had opened its arms to the assembling delegates and artists and made them very much at home. The afternoon was opened by a speech of welcome by Mayor Dan Dinneen of Decatur, who spoke of the pleasure of the town in having in its midst representatives of the highest art in the State of Illinois, and said that Decatur felt itself most honored to be chosen by this group of artists for its annual convention. President Franklin Stead of the association responded felicitously and made a statement of some of the aims and objects of the association.

The First Program

The program itself was given by Gail Hamilton Ridgeway, violinist, of Galesburg; Helen Hanna Birch, pianist, of Galesburg; Rena M. Lazelle, soprano, of Jacksonville; Miner W. Gallup, pianist, of Decatur, and Lyell Barber, accompanist, of Chicago. Miss Birch and Miss Ridgeway played with good tone and intelligent understanding the first movement of the Schumann violin and piano sonata in D minor and the Dvorak sonatina for piano and violin. They are both of the faculty of the Knox Conservatory of Music. Miss Lazelle, as a representative of the Illinois Woman's College, disclosed a flexible lyric soprano which lacked the usual consciousness of the lyric voice and displayed an unusual power of emotional coloring. Mr. Gallup, who is a representative of the Milliken Conservatory of Music, played the Grieg sonata and Debussy's "Children's Corner" with a very luscious tone and a great deal of poetic feeling. He is essentially a player of poise and charm, and the only lack that was noticed was perhaps in some of his larger effects.

Tuesday Night, Chicagoans' Night

For the evening program the program committee had obtained the services of the Beethoven Trio, of Chicago, consisting of M. Jennette Loudon, pianist; Mischa Gluskin, violinist, and Charles E. Calkins, cellist. They played with real finish and feeling the Rubinstein trio in D minor and three short pieces of Rameau. Miss Loudon is a very brilliant pianist and easily showed herself the leading spirit of the organization. They were assisted by Burton Thatcher, of Chicago, who sang in his well known brilliant manner several classic and modern numbers. His voice is of remarkably wide range and unusual resonance, which he handles in a masterly manner. He is an intelligent singer whose progress will be watched with interest by all lovers of good singing.

Interesting Wednesday Morning Discussions

Wednesday, May 2, the morning session was opened by E. W. Morphy, from the State University School of Music in Urbana, who gave a scholarly and informing paper on the subject of "Violin Teaching in Its Relation to the Organization of Civic Orchestras." A live general discussion followed, led most ably by Max Swarthout, of the Milliken Conservatory of Music. W. D. Armstrong, of Alton, who was to give the next paper on "Municipal Music," was unable to be present and his paper was read by John Doane, of Northwestern University, chairman of the program committee. The morning session closed with a lecture-recital on bird music by W. B. Olds, head of the vocal department of the Milliken Conservatory of Music. Mr. Olds has made a scientific study of bird songs and other relations to absolute music and has written a group of children's songs built upon the themes which he has taken of the various birds. His lecture-recital was illustrated by his singing many of these songs. They are charming, ingenious, and sparkling, and gave the writer an hour of the most unalloyed pleasure. The work that Mr. Olds has done in this field is most worthy of notice all over the country.

Organ Recital, Wednesday Afternoon

The convention repaired to the First Baptist Church in Decatur for the afternoon program of Wednesday. Palmer Christian and J. Lawrence Erb gave an organ recital, assisted by Esther Muenstermann, contralto, of Chicago. Mr. Christian displayed his well known brilliancy of technic, clarity of style in the Elgar sonata and several shorter numbers. Mr. Erb played very acceptably the Bach sonata in D minor and a group of smaller numbers. Great amusement was caused by the behavior of the organ, which apparently was in its most erratic mood for the benefit of the visitors. At the end of Mr. Christian's sonata it gave a dying gasp, whereupon Messrs. Doane, Christian and Erb and the local organist all went up and tried to minister in its dying moments. It recovered itself, however, and the program proceeded without further mishap. Miss Muenstermann is a young singer of decided gifts, a smooth, resonant contralto voice and great refinement of style. Her progress will be watched with interest.

Evanston Well Represented

Evanston descended upon the convention on Wednesday evening in the persons of Carl Milton Beecher, of the

faculty of the Northwestern University, and Monica Graham Stults, dramatic soprano. The program featured a number of Mr. Beecher's compositions, three or four songs sung by Mrs. Stults, a number played by himself, and two piano compositions played by Carl Robinson, of Chicago. In the "Lied der Ghawaze" Mr. Beecher has written a dramatic song which would easily occupy its place among the great dramatic songs of song literature. It was written for Mme. Destinn at her request, and would have been sung on all of her programs had she been able to fulfill her engagements this year. Mrs. Stults sang it with great dramatic fervor and intensity. It was redemanded. Mr. Beecher himself is a pianist of brilliant attainments, and his rhapsodie in F sharp minor received enthusiastic plaudits from the auditors, who compelled as an encore his scherzando, which he was constrained to repeat as a second encore. Miss Robinson played with her well known breadth of conception and finish of technic the Franck prelude, chorale and fugue and a group of smaller compositions.

Maurice Rosenfeld's "Reminiscences" Interesting

The third morning of the convention opened with a very interesting paper by Maurice Rosenfeld, of Chicago, on reminiscences of twenty-five years with the association, it being Mr. Rosenfeld's twenty-fifth anniversary as a member of the Illinois Music Teachers' Association. Esther Requarthe, of Decatur, followed Mr. Rosenfeld with a demonstration of her work in what she called "color music with very young children." Mr. Upton, the well known authority on keyboard harmony, who was present, stated that it was the most remarkable demonstration of work of young children he had ever seen and the same feeling seemed to manifest itself throughout the members of the association. It is to be hoped that some time some of Miss Requarthe's work will be seen in Chicago. The morning session was closed by a most instructive and helpful paper on the "Place of music training in the High School Curriculum," given by Henry Purmort Eames, of Chicago, president of the Society of American Musicians.

Center State Artists Featured Thursday

On Thursday afternoon the program was all by artists from the center of the state. Laura Remick Copp and Henry J. van den Berg, of Champaign, played with true ensemble and good conception the Julius Roentgen ballade, for two pianos. F. Frederick Bonawitz of Peoria, sang a number of German and Russian songs. Mr. Bonawitz is unfortunately of the cult which believes that voice is a very secondary matter, when it comes to singing lieder. Perhaps he was in bad voice, but in all events, the most interesting feature was the brilliant performance of very difficult accompaniments by Lyell Barber, of Chicago. Mr. Barber's work throughout the convention was one of the outstanding features. He is a young fellow, but has most distinct pianistic gifts and has the real accompanist's instinct. Max Swarthout, of Decatur, played a number of violin selections with good tone and rhythmic freedom.

Chicagoans in Joint Program

On Thursday evening the program was given by Edward Collins, pianist, of Chicago, and Elsa Harthan Arendt, dramatic soprano. It was a brilliant affair, as Mr. Collins is a virtuoso of high caliber and played a number of most interesting novelties as well as the Liszt cantata, which he played in such a deserving style as to demand an encore, which he gave in the shape of the Schubert march. Mrs. Arendt unites with a pleasing personality, a beautiful stage presence and a lovely warm dramatic soprano voice, the power of making an audience love her. She sang her numbers with dramatic fire and beautiful diction.

Lecture and Business Meeting Last Day

The last day of the convention opened with a lecture demonstration on keyboard harmony by E. M. Upton, of Chicago. He had his "troop" of youngsters with him and gave one of his well known spectacular exhibitions of musical work, done for the children. Following Mr. Upton's demonstration came the annual business meeting of the association. The most efficient and conscientious work of Franklin Stead, director of the Peoria Musical College, as president of the association, was unanimously recognized by his re-election to his second term of office. Mrs. W. C. Paisley, of Ottawa, was re-elected vice-president, Herbert O. Merry, of Lincoln, secretary and treasurer and Harry C. Detwiler, of Aurora, was made chairman of the program committee for the 1918 convention. An invitation was read from the associated musical interests of Peoria for the association to meet in joint convention with the Biennial meeting of the State Federation of Musical Clubs. This matter was referred to the executive committee for discussion and settlement. Other matters of business were discussed and taken care of; none of them, of any great import.

Minneapolis Orchestra Feature of Convention

In the afternoon, the Minneapolis Symphony Orchestra gave the first of its series of two concerts. This orchestra has become an institution with the Music Teachers' Association, as it has appeared for them a good many years. They played in their usual brilliant style and Mr. Oberhoffer made as well as always, a distinct personal success with his magnetic and scholarly conducting. The orchestra played an overture by A. Tregina, called the "Mountains of the North," which proved to be a very good piece of writing, although very reminiscent of a number of composers. Mr. Tregina has been for many years a member of the association, and the association was very pleased to honor him by giving his orchestral composition a hearing. The soloists of the afternoon were Royal Dadmun, bass, of New York, and Amy Emerson Neill, violinist of Chicago. Mr. Dadmun sang Massenet's "Vision Fugitive" from "Herodiade" with beauty of tone, although his voice sounded somewhat lyric, after his incessant singing with the orchestra on the spring tour. Miss Neill was in a way, the sensation of the association. Although but twenty years old, her playing of the Tchaikowsky concerto in D major was that of a mature artist. She has extreme tech-

nical proficiency, coupled into a most marvelous and unusual rhythmic certainty.

Last Concert Blaze of Glory

The association meeting was closed in a blaze of glory by the final concert Friday night, given by the Minneapolis Symphony Orchestra. The Beethoven "Pastorale" symphony overture, prelude to the "Meistersinger," were among the numbers which the orchestra played. Marie Kaiser, soprano, of New York, sang Michaela's aria from "Carmen." Alexander Raab, of Chicago, played the Weber "Concertstueck" for piano and orchestra, F minor.

The thanks of the association are due Max Swarthout and Donald Swarthout of Decatur, for the most efficient managing of the local end of the convention and they should be congratulated on bringing the affair to such a successful, artistic and financial conclusion.

JOHN DOANE.

Sue Harvard in New York

Sue Harvard, who was selected from among sixty-five prominent singers to occupy the position of soloist at the First Church of Christ Scientist, New York, recently enjoyed a genuine triumph at Baltimore. This brilliantly



SUE HARVARD.

gifted soprano delighted every one in the Southern city with the beauty, clarity and range of her voice and the unusual excellence of her interpretative powers. Miss Harvard enjoyed a similar success on April 24, when she appeared in the performance of "The Creation" given by the Apollo Club of Steubenville, O. After many years of residence in Pittsburgh, Miss Harvard is now making her home in New York. When she left the former city, the Welsh people there presented her with a diamond bar pin in token of their appreciation of her willingness to help at their musical events.

*A rousing
patriotic song by*
Oley Speaks

**"When the Boys
Come Home"**

Words by the late Secretary of State

John Hay

Sung by:

Christine Miller
Florence Hinkle
John McCormack
Evan Williams
Clarence Whitehill

G. SCHIRMER

3 East 43d St.

New York

WILLEKE ENTERS CONCERT FIELD

Member of Kneisel Quartet Has Faith in the Ability of the American Composer

With the opening of the 1917-1918 concert season, there will appear in the musical field as a solo cellist, Willem Willeke, who for the past ten years has been known to American music lovers as one of the best ensemble players of the day. To a limited number of musicians and in cities where the opportunity has presented itself for him to appear as a soloist, Mr. Willeke has convinced every one that he ranks with the best. In Europe, he has long enjoyed a reputation which places him as second to none among the solo cellists, but in the ten years during which he has been a member of the Kneisel Quartet, he has had but little time to devote to the recital field—which is the misfortune of the public and one which is to be remedied next season. Under the management of John W. Frothingham, Inc., Mr. Willeke will make a tour which will extend from coast to coast, embracing practically every big music center in the United States and Canada. Mr. Willeke has given concerts in such cities as New York, Boston, Chicago, San Francisco, Denver, Los Angeles, St. Louis, Pittsburgh, etc., and therefore is no stranger to music lovers there, and that he is a favorite may best be judged from the number of applications for his services which began pouring into the Frothingham offices as soon as it was announced that the Kneisel Quartet had disbanded.

Born at The Hague, Mr. Willeke early evidenced his love for the cello, and as soon as his parents discovered the boy had real musical talent, he was immediately sent to Rotterdam to study with the best teachers. When he was sixteen years of age, the young artist made a tour of Holland, Norway, Sweden, Germany, Austria and England, being hailed everywhere with delight. Upon his return to Rotterdam, he again resumed his studies. In a short time, the excellent comments regarding his work, reached the ears of Richard Strauss, and when that famous composer decided to make a tour with his wife as the singer, he engaged Mr. Willeke to complete the trio. When he was still under twenty, Mr. Willeke was

called to England to become the first cellist at Covent Garden, a post for which he was chosen by the late Dr. Hans Richter. From there he went to Dresden, where he became the leading cellist at the Hofoper. He had been in that city but a short time when he was called to Vienna by Gustav Mahler to occupy a position in the Royal Opera House. It was during his stay in the Austrian capital that Mr. Willeke appeared on several occasions before the late Emperor Franz Josef. In 1907 Franz Kneisel was in Vienna and offered Mr. Willeke a place in his quartet. Of course, the cellist wanted to accept for he had longed for an opportunity to go to America, but as he had a "good thing" in Vienna and practically a life contract, it took a great deal of persuasion. But it was finally arranged, and that fall, Mr. Willeke set foot for the first time, on American shores.

What this artist has accomplished in musical circles during the years he has been in this country, is well known. Then too, he has been an earnest student of American manners, wants and ideals. He loves the freedom that the people here enjoy, and no matter what part of the country he goes, he never fails to be "one of the folks."

"I certainly do love to mingle," said Mr. Willeke to some friends, one day, "and the American people are such whole hearted people, you just can't help it."

But it must not be supposed that Mr. Willeke has developed the musical side of his nature to the exclusion of all else. He is fond of sports, and during his student days, his teachers were looking for him more often than he was looking for the teacher. He is an excellent football player, a fine fencer, a swimmer. He even goes so far as to boast of his ability as a carpenter, and to the visitor at his home in Blue Hills, Me., he will point with pride to a barn as one of his artistic accomplishments.

And at this charming home in Blue Hills, Mr. Willeke plans to spend a busy vacation. He has received many interesting manuscripts and from them he hopes to find a number he can use for his concerts next season. He has great faith in the ability of the American composer, and feels certain that with proper encouragement the writings for the cello will achieve a high level, and with this end in view, it is his purpose to do all he can in aiding the composers of his adopted country. He hopes that when the next season arrives, he will have found enough good compositions to warrant the including a group of short numbers by American composers.

Meyn Gives Special American Programs

Heinrich Meyn, baritone, will start his second concert season under the direction of Annie Friedberg with a New York recital early in the fall. The season 1916-1917 has been the biggest for Mr. Meyn in years. He filled a number of very important concert appearances in the East and the Middle West, and appeared as soloist with the Bridgeport Oratorio Society under Dr. Mees, the Hartford Choral Club under Ralph Baldwin, as soloist with the Indianapolis Musikverein, in a Chicago recital with several joint concerts, and appearances in old German and French operas. Mr. Meyn makes a specialty of old English, French and Italian songs. He is said to be the first who revived the old Mozart operas, giving them in costume on a concert program. Mr. Meyn has also given special American programs, with novelties by American composers, many of the songs dedicated to Mr. Meyn.

He will spend the summer in his country home in the mountains, resting and preparing some novelties for his next season.

Vida Milholland a Pacifist

According to a cable received from abroad by Colonel Brayden, who is conducting the tour of the Band from the Trenches, that organization may be expected to arrive in America the latter part of this month. Therefore the tour will commence about the first week in June. The soloists who are to accompany it are Guilo Ciccolini and Vida Milholland, the New York soprano.

Miss Milholland accepted the engagement only after she had been assured that there was nothing of a military nature connected with the tour. This is perhaps due to the fact that the young singer does not believe in war, and, although she is called a pacifist by Americans, she is proud of the fact.

"It is all very well for tottering old men," said Miss Milholland the other day, "to urge America to take immediate action in this war, but they do not get themselves into it. It is the young Americans who suffer. Half of them enlist because their friends do, and they do not realize what it means. If this country were to be attacked that would be a different story, and I am sure every man would go to his country's aid without being asked. Under the present circumstances they run the risk of never getting to the other side with the present submarine warfare. After the war the nations will have to talk things over. Why couldn't they have done so before?"

For some years Miss Milholland's father, John E. Milholland, has been trying to have a secretary of peace appointed in Washington, so as to discuss all such matters



Photo by White Studios.
VIDA MILHOLLAND.

ELIAS BRESKIN

Violinist

"He revealed a brilliant equipment, surety and musical charm."—Louis Elson.

For information address:

Miss Helen Love, 1 West 34th Street, New York

SYBIL VANE

Soprano

Tiniest Prima Donna in America—But Not Tiny in Power or Effectiveness on the Concert Stage.



"Miss Vane's voice is one of great freshness and charm, she is well schooled in operatic song, she possesses temperament, humor, and is the mistress of a remarkably clear diction. Her singing of Puccini's 'Un bel di' was excellently done, quite as we are accustomed to hear it at the Metropolitan. Miss Vane is one of the most promising newcomers we have heard this season. The large audience applauded her rapturously."—H. E. Krehbiel, New York Tribune.

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Aeolian Hall, New York

in case of trouble. "In these days," she continued, "such difficulties should be settled by arbitration and not by strength and slaughter. I consider it cold blooded on the part of some women who say, 'I shall roll bandages or I shall drive an ambulance.' Again you hear them say, 'Of course I'm for democracy,' when they haven't the least idea what democracy means. Ask these same women if their sons have enlisted and they generally say, 'Harold has weak eyes and can't go,' yet they are very keen about urging other mothers' boys to enlist, but when it comes to their own, that's another thing."

Of late Miss Milholland and several well known women lawyers have been working to make a change in the prison system of New Jersey, and through their efforts it is hoped that by January 1 some of the dreadful conditions that are existing in that State will be abolished. Prior to the war these same women had a movement on foot in Albany to abolish capital punishment. Miss Milholland is a singer who interests all classes of men with her art. Perhaps her success in this is due to the fact that she has so many outside interests. These are for the most part interests that have developed her character, the beauty of which is shown in her versatile singing.

Florence Hinkle Leaves Choir
Position After Twelve Years' Service

Florence Hinkle Witherspoon concluded her connection as soprano soloist of the Collegiate Church, New York, on Sunday, April 29, after twelve years of service. She leaves a congregation which appreciates fully the privilege of having listened to her exquisite and sympathetic rendering of sacred music, her brilliant talent and her rare personality for so long. Since coming to this church Mrs. Witherspoon has won a national reputation, but as the members of the congregation said, "she has ever found time to give her generous contribution to the enrichment of many of our church social gatherings. She has made a place in our hearts from which she will never be displaced. Our affectionate good wishes follow her and we bid her Godspeed in all the interests and all the success which the future will bring." And this sentiment is echoed by the hosts of Mrs. Witherspoon's admirers all over this broad land.



ROSA RAISA,

At her villa at Spring Lake, N. J., where she will spend the entire summer, returning to Chicago to fill numerous engagements this fall.

Frieda Hempel Given Unique Ovation

Frieda Hempel, who immediately upon the expiration of her duties as a member of the Metropolitan Opera Company, this season, began a concert tour which she terms her most successful, was the soloist at the final concert of the Bowling Green (Ky.) music festival, on Friday evening, May 11. This was the seventh annual event of its kind to be given by the Western State Normal School under the direction of Prof. Franz J. Strahm. Miss Hempel's solo numbers proved insufficient to satisfy her audience, and even after she had graciously responded with encore after encore, the insatiable music lovers refused to permit her to leave. So insistent and enthusiastic did they become that they at length leaped to their feet so that she might know by sight as well as by sound that their praise was genuine. It is altogether improbable that such a demonstration has ever before been given an artist in that city.

During her stay in that city, Miss Hempel was entertained with all of that warm-hearted hospitality for which the South is justly noted. The delightful impression created appears to have been mutual. As the Times-Journal of that city stated, in an editorial paragraph, it felt "confident it is voicing the united sentiment of the people in stating that 'we all' want her to be our prima donna at future music festivals."

AGIDE JACCHIA IN DEMAND

His Services Enlisted by Various Operatic Companies During American Residence—Wide Range of Territory Visited

Agide Jacchia, conductor, has made himself known to a wide range of operatic public since his first appearing in this country about ten years ago. His various tours have taken him to practically every music center of note throughout the United States—North, South, East and West; through Eastern Canada, to Panama, etc. This, of course, does not cover the wide experience in conducting attained by Mr. Jacchia in Italy before his coming to this country.

Agide Jacchia is directly known to the New York music public through his conducting for the Century Opera Company, and later for the Boston Opera Company; and with the latter has become known in the larger territory, as well as through his association with the Mascagni tour of North America, the Milan, Italian, the New San Carlo and the Montreal Opera companies, and the National Opera Company of Canada.

A huge portfolio of photographs, caricatures and press clippings in various languages—French, Italian, Yiddish, German, etc.—has afforded a little mental operatic journey to this writer (confined, however, because of her linguistic limitations to opera in English) with Agide Jacchia as conductor in every instance. Through them she has been impressed with facts of this nature: "His readings are virile, his direction lucid and authoritative"; "He commanded respect for his directing"; "First honors went again to orchestra"; "Understands the score of standard operas and how to make his players respond to his conceptions of how they should be played." Here is a characteristic summing up taken from the Los Angeles Examiner: "Jacchia has given us many things to be grateful to him for, but never in his four weeks of directing has he reached the point of command he arrived at last evening." The St. Louis Dramatic News attested that he

was "one of the very best grand opera directors ever listened to in St. Louis." From the New Orleans Morning World, this was taken: "What I foresaw in the last rehearsal came true. The orchestra is the finest heard in years in New Orleans, and all due credit goes to the able leader, Maestro Jacchia." The foregoing reflects the consensus of opinion of the New Orleans press in regard to the Milan Opera Company's appearance in that city. Herewith are given estimates of his work, selected at random, with the Century Opera Company: "The real hero of the performance"; "An excellent or-



Photo by Matzene.

AGIDE JACCHIA,
Conductor.

chestra under the authoritative and artistic leadership of Maestro Jacchia did justice to the score."

It will readily be seen from the above facts that the coming of Agide Jacchia, the Mascagni favorite pupil, to this country about a decade ago has greatly enriched the ranks of orchestral conductors in this country.

SINGS "MARSEILLAISE" AT PITTSBURGH FOUNDER'S DAY CELEBRATION

Ester Ferrabini, Soprano, Thrills Big Patriotic Audience

At the Twenty-first Annual Founder's Day celebration of Carnegie Institute, Pittsburgh, in Carnegie Music Hall,

ESTER FERRABINI,
Prima donna soprano.

April 26, 1917, Ester Ferrabini sang the "Marseillaise," which the Pittsburgh Dispatch described in the following terms:

A radiant French woman of almost statuesque appearance, her body wrapped in the colors of her land, her brow



VICTORIA BOSHKO,

Who returned recently from a Western tour with Eugen Yaaye. This snapshot was taken in New York soon after her return, while a company of naval reserve was passing in review.

encircled with a tri-colored band, stood on the platform of the Carnegie Music Hall yesterday afternoon and sang the "Marseillaise"—sang it with the ferocity of tone and expression with which it must be sung when the heart sings that battle song, once a mere national hymn—but now a Battle Song—while the organ behind her boomed the air. It was the conclusion of the Founder's Day exercises of the Carnegie Institute, a curiously militant Founder's Day ceremony.

In the midst of the program Mme. Ferrabini, of the Boston Grand Opera Company, the figure, the dress, and the spirit almost of one of those war paintings of the French, walked out upon the platform and began the song in French. Many knew the words as she uttered them fiercely; many more knew only the title and its portent and the meaning of the face of the singer distorted with the emotions she sang of. And they all rose to their feet and listened, not singing as they would had it been "The Star Spangled Banner," but wonderingly silent. When she ended they applauded with the spirit unusual for non-emotional Americans until she sang it again. There was a penned request from the French persons in the audience that she sing it again, and so the meeting closed as it had opened with the "March Heroique, de Jeanne d'Arc" in honor of France Day.

And the Pittsburgh Chronicle Telegraph said:

"Marseillaise" Is Climax

Round after round of applause greeted the remarks of the speakers, but the climax came when Mme. Ester Ferrabini, of the Boston Grand Opera Company, sang the "Marseillaise." Draped in the tri-colors of France, the French woman, tall of stature, seemed to grow taller as her heart leaped into the French National air. The audience arose at the first notes and remained motionless until the last note had died out. Then an outburst of applause continued until she sang it again. Not content with this Mme. Ferrabini sang it at the close of the exercises in response to a request.

College of Music Juniors Play

May 11 twenty-four numbers, piano and violin solos and ensembles, were given at the New York College of Music, Hein and Fraemcke, directors, before an audience which crowded the large auditorium. The entire program was exceptionally well played, tremendous outbursts of applause testifying to the pleasure given the audience. The children who took part ranged from six years of age up, and it was remarked that some of the best playing was that of the very youngest pupils. In the order of their appearance, they were: Janet Van Sagn, Dorothy S. Gibler, Hannah Edelmann, Grace Kahn, Julia Kiszlovits, Robert Giller, Sadie Katkowsky, Margery Wickes, Evelyn McCormack, Sylvia Valenstein, Robert Degenhardt, Alice Degenhardt, Carola Ankerson, Bernadetta Lipari, Katherine N. Craddock, Elenor Forman, William Michel, Elizabeth Grobel, Gustave Hagenah, Frieda Appel, Bertha S. Abey, Charles Paul, Henry Bultman, Mabel Weil, Adele Muys, Florence Solomon. The program opened with the playing of the National air, and closed with Handel's "Largo," played by thirteen young violinists.

Max Jacobs' Musicians to Play Mana Zucca Work

Mana Zucca's "Fugato Humoresque" (on Dixie Theme) will be given a performance by the Orchestral Society of New York, Max Jacobs, conductor, at the Standard Theater, New York, Sunday evening, May 20.

The remainder of Mr. Jacobs program is listed under New York concert announcements.

HUNTER WELSH PIANIST

WOLFSOHN MUSICAL BUREAU, NEW YORK

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
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At the Joffre reception in the Metropolitan Opera House on May 10, among those who assisted were Paderewski, Thibaud, Rothier, Homer, de Segurrola and Witherspoon.

The Italian music paper, "Rivista Teatrale Melodrammatica," is the authority for the statement that Ippolito Lazzaro, the tenor, has been engaged for the Metropolitan season 1917-1918 "at a conspicuous salary."

Richard Ordynski has been engaged as stage manager at the Metropolitan, succeeding Jules Speck. Ordynski is a Pole, who first came into notice through his association with Max Reinhardt, the German producer. After coming to this country he was stage manager for a while with the Rabinoff Boston Opera Company in its first season. It was he who staged the Metropolitan's recent production of "The Canterbury Pilgrims."

In the summer of 1916, when Giorgio Polacco, conductor at the Metropolitan Opera, returned to Italy, he offered his services to his country, but the authorities could find no niche for him at the time. Mr. Polacco, however, like his illustrious predecessor, Arturo Toscanini, is inspired by a very warm love for his native land and a desire to be of service to her. It is understood that he has received an intimation that a place would be found for him should he reoffer his services this year and it is not unlikely that he will resign his position at the Metropolitan and return home to cast in his fortunes with those of his country.

Ancient and modern Jewish liturgical music has a powerful and experienced exponent in the Rev. Josef Rosenblatt, who has been brought to the United States by M. H. Hanson for a series of thirty concerts. The reverend cantor is the possessor of not only the voice of a singer, but also has the training of a scholar in all that belongs to the tradition and known facts of Hebrew music. His appeal to the public therefore is twofold—as a musical artist, and as an exponent of a style little known to the general public and by no means always pure in the modern synagogue. If the recent success of the reverend cantor at the New York Hippodrome is a criterion of the public's approval it is certain that M.

H. Hanson was justified in bringing Josef Rosenblatt from Russia.

Rumors have it that in case there are any changes in the directorship of some of the large American orchestras next season, Ossip Gabrilowitsch will be considered in first line to supply any possible vacancy. It is said that he is not averse to changing his musical metier from pianist to that of conductor.

Advices from the Russian Ballet state that Nijinski has been barred from dancing in any of the Allied countries. This, it is understood, is due to the fact that he did not return to Russia for military service and further on account of the production of Strauss' "Till Eulenspiegel," which he directed in New York.

Uncertainty reigns in London as to what to do with the London Opera House, built there by Oscar Hammerstein. It has harbored all kinds of entertainment besides opera and now is closed again owing to the lack of support extended to its most recent tenant, "Potash and Perlmutter." The lessee of the big edifice is Oswald Stoll.

A good deal of the alleged activity of the Metropolitan Opera House directors against the present New York operatic projects of Cleofonte Campanini, and the possible future operatic plans of Oscar Hammerstein, no doubt is the product of heated journalistic minds intent on producing "copy" for their columns. Surely such democratic, equitable, and unautocratic gentlemen as the Metropolitan Opera House directors do not wish to deny the other companies a chance to live in peace and neutrality. There must be some mistake.

A very wise decision was made by Mayor Mitchel, of New York, recently when he issued an order directing that the license of any cafe in this city permitting the "Star Spangled Banner" or any of the national airs of the Allies to be transposed into rag-time, or to be utilized as dance music, be revoked forthwith. Mayor Mitchel should extend his order to include also the variety theatres and cabarets, where our national songs are interpolated into medleys sung by scantily clad choruses to the bibulous delight of audiences more or less the worse from indulgence in the cup that overheats and overstimulates.

It seemed as if Paderewski deliberately threw away an opportunity to do a very graceful action—one that would at the same time have caught the headlines for him the next morning—when Joffre arrived at the great Metropolitan Opera House benefit in his honor the other day. As Joffre arrived Paderewski was playing. In one moment the whole house was on its feet, facing Joffre, who was in the center box (consequently the listeners had their backs to Paderewski), and cheering madly. But Paderewski kept on playing stolidly and when he had finished arose and bowed repeatedly to a house which was not even facing him. How fine it would have been if Paderewski, being among the very first to see Joffre as he was, had stopped playing, jumped to his feet and led the cheering for the great Frenchman. As it was, he cut a sadly ridiculous figure. And his face was a study.

A little over a year ago the Carnegie United Kingdom Trust announced in England a scheme for the publication of musical works by British composers. Several works now have been pronounced worthy of exploitation. These include "Before Sunrise," a symphony for contralto, chorus, and orchestra, by Edgar L. Bainton; the "Hebridean" symphony, by Granville Bantock; an opera entitled "The Immortal Hour," by Rutland Boughton; "The Sea," symphonic suite by Frank Bridge; a piano quartet in A minor by Herbert N. Howells; "The Traveling Companion," an opera by Sir Charles Stanford, and a symphony, "London," by R. Vaughan Williams. London Musical News says that the original Carnegie scheme extended to six works, but, according to reports, so much original and striking material was sent in that the adjudicators, who, as it is, have recommended that the list be increased from six to seven, could have considerably extended the number without in any way discrediting the award. And Musical News says further "this is cheering news for the welfare of British composition." The total number of works

sent in was 136. The successful competitors have a twofold advantage. Their works will be published at the expense of the trustees, and they will receive all the royalties due to them. Next year should bring the names of at least six more successful Britons in competition, for those selected this year are disqualified for the next.

The news, spread maliciously by interested agitators, that the Boston Symphony Orchestra would discharge its German conductor, Dr. Karl Muck, and disband temporarily on account of its large contingent of German players, turns out to be exactly what Charles A. Ellis called it vigorously to a MUSICAL COURIER representative recently. As heretofore, the B. S. O., under Dr. Muck, will give its Boston season next winter, beginning October 12. The New York concerts, at Carnegie Hall, are to be as follows: Five evening concerts, Thursday, November 8; Friday, December 7, and Thursdays, January 10, February 14 and March 14. The five Saturday matinees are November 10, December 8, January 12, February 16 and March 16. The Brooklyn Academy series will occur on Friday night, November 9; Thursday, December 6, and Fridays, January 11, February 15 and March 15.

Concerning the affairs of the San Francisco Musical Association, which controls the destinies of the San Francisco Orchestra, William Sproule, president, has made an interesting statement. This shows that the attendance at the orchestra season just closed was limited only by the capacity of the Cort Theatre, and that further "with an auditorium of adequate size adapted to symphony music, the concerts would come within the resources of the Musical Association, with a membership not much larger than during the present season." Mr. Sproule makes a strong plea for support, and says: "The board of governors is confident that the music of San Francisco can be put both on the basis of a permanent orchestra and an enduring organization whenever the musical sense of the community has combined with it the commercial wisdom of the city in realizing the fact that a city cannot claim to be metropolitan which does not support and maintain continuously this highest form of music in its highest development of performance." The attendance at the San Francisco Orchestra concerts resulted in season sales of \$56,086.65. This is a substantial increase over 1914-15, when the receipts were \$21,242.75.

"Among the musical offerings of the season just closed, none was of higher worth and significance, none resulted in more actual musical good, and, I am sure, none met with more decided and generous public response than the recitals, orchestral appearances and ensemble performances of pianist Harold Bauer." Those were the words of one of the best known American musicians, uttered in the MUSICAL COURIER's offices a few days ago. This paper endorses heartily the sentiments just quoted. Harold Bauer's rise to universal popularity in America was not achieved overnight, for when he first came to this country he arrived unaccompanied by sensational exploitation and the overloud hurrahs of an interested impresario. Our public was not entirely prepared for the deep seriousness and sobriety of the Bauer art, and in the beginning only the most discriminative listeners were able to sense at once the real meaning of what they heard. The American public took its cue, however, from those who knew, and as the seasons rolled on, Harold Bauer built up for himself an ever increasing clientele, a clientele which no longer went to his concerts because it felt that such attendance was a sign of culture, but because his musical message had reached home and made converts through its appeal to the minds and hearts of the listeners. Today the Bauer pianism, and the Bauer interpretations of the classic and modern masterpieces, represent to many their ideal form of musical enjoyment and education. No community that fails to hear Harold Bauer (is there such an American musical community?) has experienced everything that it should know in contemporary piano art. The demand for his services is growing apace and his 1917-18 season shows the biggest list of bookings he ever has had in this country. His tour will extend from the Atlantic to the Pacific. The Far West has not heard Bauer for some years. It should avail itself of its great chance next season to be astonished and delighted at the wonderful growth of this artist since his previous visits beyond the Rockies.

VARIATIONS

By the Editor-in-Chief

How to Run an Orchestra

The annual comparative statement of income and expenditure of the St. Louis Symphony Orchestra for the season of 1915-16 and 1916-17 is at hand, and the figures are as follows:

OUR EXPENSES.

	Actual for Season 1915-16.	Estimated for Season 1916-17.
Salaries—Conductor and Orchestra.	\$55,646.68	\$63,550.00
Soloists Fees	6,708.00	10,300.00
Hall Rent	6,910.18	7,000.00
Advertising	3,656.29	3,800.00
Management Salaries and Offices Expenses	4,740.66	5,600.00
Music and Orchestra Equipment...	875.00	575.00
Printing, Stationery and Postage..	619.33	640.00
Interest	1,902.72	1,900.00
Miscellaneous Expense	1,450.15	1,415.00
Total Expenses	\$82,509.04	\$94,815.00

OUR INCOME.

Season Subscriptions	\$33,689.98	\$37,020.00
Door Sales	13,744.30	19,000.00
Extra Concerts and Tours (Net)...	2,726.23	2,947.50
Total Income	\$50,160.51	\$58,967.50

Loss to be made up by Guarantors for 1915-1916

\$32,348.53

Loss to be made up for 1916-1917

\$35,847.50

It will be seen from the foregoing that the expenses in nearly every department of operating the orchestra have increased. This is a circumstance not to be wondered at, owing to the rising prices in every walk of life. The total expenses of 1916-17 exceed those of 1915-16 by \$16,305.86, which is a considerable increase in view of the fact that the activities of the organization were practically the same as the year before. On the other hand, the income of the orchestra from subscriptions, door sales in St. Louis and tours was increased by \$8,806.99. In spite of this, the loss to be made up by the guarantors for 1916-17 is greater than in 1915-16 by \$3,498.97.

There is not much to be said by way of comment on the figures just submitted. The St. Louis Orchestra is not producing the results which obtain elsewhere in cities that have a large symphony organization. St. Louis has had many years of symphony concerts, and yet its orchestra struggles far behind that of other cities in income, patronage and artistic effect. There is something wrong somewhere in the executive conduct of the persons who control the St. Louis Orchestra, for Max Zach is an excellent conductor.

The MUSICAL COURIER has reason to know that many musical persons in the United States are not even aware that St. Louis has an orchestra. On one occasion one of the St. Louis guarantors and subscribers was at a musical soirée in another city, and he was very much mortified to find out that most of those present—and they all were musical people—had no knowledge of the existence of a symphony orchestra in the city from which the visitor came. Naturally, he did not feel that he was contributing to the maintenance of an orchestra which ranks with the best organizations in this country, for his common sense told him that if the work of the St. Louis Orchestra really is important, it would be known outside the boundaries of that city.

It is not the business of the MUSICAL COURIER to tell the St. Louis Orchestra executives how they should run their undertaking, and if this paper were to tell them to look under the heading of their "Advertising" expenditure for one of the reasons for box office weakness when the orchestra plays in St. Louis and elsewhere, we might be accused of ulterior motives. We have no motives of that kind; consequently we do not purpose to make a suggestion of the sort just outlined. Perhaps St. Louis daily papers will point out to the St. Louis Orchestra what it should do in the way of publicity. The St. Louis Republic already has written articles to that effect, but seemingly without result.

Deprivation

We are desolated. We had intended to go to the pier last week to bid Caruso "au revoir" when he

sailed for South America, but work prevented us from carrying out our purpose. Now we learn that Caruso kissed everybody farewell just before the boat left. That would have included us. We have had no luck at all this season.

The Fox and the Grapes

In the New York Sun of last Sunday the music critic of that paper says: "At this time the theory of musical managers is that a mediocrity can be forced upon the public as a genius by the unsparing use of ingenious advertising." That is one of the pet beliefs of those daily newspaper critics who know nothing of the practical workings of music. A manager who tries to pass off a mediocrity as a genius is a fool; he is even worse than that, he is a poor business man. Managers do not decide upon who is or is not a genius. Not even critics settle that point. The sole arbiter, the court of last resort, is the public. Critics nearly always are wrong.

Genius makes its appeal to the public unaided. All those who have a right to appear before the public (or disappear before the public) and are desired by the public are not geniuses. Competent authorities even assure us that no reproductive artist is a genius. Managers are justified in seeking engagements for artists who have something worth while to offer the public, and if unsparing and ingenious advertising helps to get such engagements, then the manager is proving his ability and his understanding of the concert business.

The average daily newspaper critic would like to decide for the public whom it is to patronize and whom to ignore. When such a selection is made by the public without reference to the critic's opinion, that individual usually flies into a blue funk; when a success is scored by an artist whose importance has been pointed out to the public solely and primarily by the music papers, the same critic's rage grows maniacal and renders him a fit subject for a strait-jacket.

Last week Joseph Leiter asked Colonel Roosevelt when the Almighty appointed him as the supreme judge of things in general? When did the Almighty appoint a musical Caesar? The Sun critic does not brook contradiction from even his own confrères. Because some of them disagreed with him about the merits of a certain singer, he alluded to them last Sunday as "juvenile phrase jugglers." The Sun's critic's views are discounted further through the fact that he could not see fit to end his article without an uncalled for and personal fling at a New York orchestral conductor against whom the Sun and Times have, for some reason or another, been exceedingly bitter of recent weeks.

Oh War, Where Is Thy Sting?

Devonshire Park, at Eastbourne, England, made \$22,150 last season on its orchestra, band and special concerts.

Militarism and Music

From the New York Review, May 12, 1917:

It would be a pity for Wagner's music dramas to be dropped from the repertoire. There are no others to take their places. They are the backbone of the New York opera season. Loving "Tristan" and "Meistersinger" has nothing to do with loyalty to America and hatred of Prussianism. Why punish Richard Wagner for the sins of William Hohenzollern? One can be a perfectly good patriot while listening to the sublimities of Beethoven's "Fidelio." As well banish Beethoven, Brahms, Bach, Schubert, Mendelssohn and Schumann from orchestra programs as Wagner from the opera house.

Our information, based on reliable sources, is to the effect that at a recent meeting of Metropolitan Opera House executives the question came up of dropping Wagner operas from the repertoire. Giulio Gatti-Casaza, directing manager, was asked his opinion. "Gentlemen," he replied, "you may do as you like; but I wish to inform you that if you decide to drop German opera you are at liberty to look for a new directing manager." The vote for retaining German opera was 9 to 6.

At the May 4 and 5 concerts of the Boston Symphony Orchestra, the numbers were by Beethoven, Liszt, Wagner and Strauss.

The French army entered Vienna November 13, 1805; on November 20, 1805, "Fidelio" had its pre-

mière, "before an audience largely composed of French officers."

It is good to hear that Henry Hadley's new operas, "Azora" and "Garden of Allah," are to be produced by the Chicago Opera. We have not heard one note of them, but we are willing to gamble that their music is more attractive than that of "La Wally," "Le Villi," "Lobetanz," "Versiegelt," "Le Donne Curiose," "Julien," "Madame Sans Gene," "Prince Igor," and "The Girl of the Golden West."

One reads with a shudder of premonition such items as these in London Musical News: "We offer our sympathy to Dr. Ralph Dunstan in the loss he has sustained in the death in action of his only son. He was severely wounded on Easter Monday and died in hospital at Rouen on the 14th inst. He was awarded the Military Medal 'for bravery in the field' in November last. We regret to learn that Second Lieut. Arthur Edward Foster, King's Own (Yorkshire L. I.) was killed in action on the 9th inst. He was the youngest son of Myles B. Foster, the well known composer."

There still are German and Austrian musicians in America, citizens as well as non-citizens of this country, who continue to indulge in spoken or acted demonstrations when the American and Allied national airs are played in public places. Doubtless such demonstrators are sincere and suffer from great stress of feeling, but their actions are childish and useless. Far from helping Germany, overtemperamental and tactless demonstrators succeed only in aggravating the feeling against that country. It is doubtful whether Germany itself would be grateful for such poorly judged and futile partisanship in its behalf. It is easy to imagine what would happen to Americans now in Germany who might be rash enough to agitate against its martial and patriotic manifestations, musical or otherwise.

"A Concert Goer" writes to the London Daily Graphic:

For an Englishman to deny the superlative merit of the music of Beethoven and the very great merit of the music of Mozart and Wagner is the same thing as for a German to deny the superlative merit of Shakespeare—and equally ridiculous. Happily, the men who are winning the war in the trenches are not so Chauvinistic, and it is a pleasure to see thousands of Tommies at the Albert Hall on a Sunday enjoying Beethoven and Wagner and learning, by the way, not to become more insular, but more educated. It is only barbarians who uproot the civilization of the peoples they conquer."

Where They Stand

Mme. Gadski has resigned from the Metropolitan, and the manner in which she did it was more American and more dignified than were the methods which her press detractors used in their endeavor to force her out of our opera house.

Mme. Matzenauer publishes a statement asserting that she does not feel any personal or political animus at this critical time. She says very properly:

I am a singer, an artist, at the service of the public, and my life and art do not belong to me alone. As such I have neither the time nor inclination to make political speeches or advance opinions on subjects which my devotion to my life work necessarily leave me inadequately prepared to discuss.

"A diplomat or a statesman does not attempt to air opinions on the technic of singing, why then should a singer try to usurp the functions of a diplomat?"

A Patriot

One cannot help reading the attached (from the New York Review of recent date) without a smile of amusement:

When Louise Homer, the Metropolitan Opera contralto, sings "The Star-Spangled Banner" at the opening of the Actors' Fund Fair at the Grand Central Palace tonight her friends trust that she will not have to refer to a paper concealed in a handkerchief to be sure of the text, as was the case when she sang it at Prospect Park in Brooklyn, and at the Metropolitan Opera House on Thursday, in the exercises honoring Marshal Joffre.

Any French singer who could not render "The Marseillaise" spontaneously and without reference to the words would not be endured.

Singers whose business it is to memorize long operatic roles certainly should be able to remember the three verses and chorus of "The Star-Spangled Banner" without extraordinary effort.

Keeping Our Heads Level

Expenditures for sheet music, for instruments, for lessons, for concerts, for musical advertising, etc., should not be curtailed in war time. Music and its allied activities and industries now form an essential element in the artistic and commercial life of this country.

If we restrict our outlay for musical purposes at this time, managers and artists will be forced to limit the number of public concerts and operatic performances, and without that phase of musical life,

productive and reproductive efforts are certain to be set back almost fatally.

America has had such a prodigious and such a pathetic struggle to climb into the ranks of the musical nations and has reached that eminence so very recently, that a cessation now of active interest in tonal matters must necessarily work more detriment here than in any other civilized country.

Money should be spent for music, as the Greenhut Company advises its customers to spend it for personal merchandise, "freely but wisely." The same patriotic establishment (one of New York's large department stores) tells the public that "There's a firing line for dollars, too, nowadays. Send yours to the front."

We must make money in order to make war. The hoarding of funds will cripple music even more quickly than it lames business. "Tie purse strings, tie hands," is another apt phrase in the Greenhut manifesto. The musical application of the warning is obvious.

It should not be forgotten that \$7,000,000,000 has been voted for expenditure by the Government and that \$3,000,000,000 more is announced to follow within the year. All this money is to be spent in the United States, and will go to the markets, the foundries, the factories, the farms, thence to scatter itself throughout the small and large cities.

Nearly all the surplus gold of Europe has found its way to these shores. Europe must buy from us for years to come. No money now here will be spent abroad by American individuals or by our Government, at least for the duration of the war. We were rich before the war. We are richer now. What need for panic? Why hoard? Why cut down expenditures for music?

Every American or foreign resident here who curtails his outlay for music, who stops music lessons, who fails to renew concert and opera subscriptions, who cancels contracts made with artists, managers or musical organizations, and who cuts down his advertising in the music papers, is indulging in misguided and extravagant economy, and by causing financial harm and economic distress, hampers the maintenance of the nation's domestic trade and prevents our Government from raising sufficient taxes for the equipment, compensation, and feeding of an indefinite military and naval defensive force, and for the care of soldiers' and sailors' dependents.

Support music. Be wise; be liberal; be sane and farseeing; be patriotic; be an American.

A New Pianist's Recital

The exacting holders of free tickets.
The self-conscious manager.
The grumbling critics.
The supercilious scrutiny of the program.
The jealous rival young pianists.
The talkative fellow who knew the newcomer in Kokomo, Ind.
The player's sweetheart, his mother, and his sister.
The long wait; someone remarks: "Does he think he's Paderewski?"
The entrance of the victim.
The adjustment of the chair, the perspiring hands, the jellified backbone.
The wrong notes in the first dozen measures.
The knowing smiles of the rival pianists.
The note made on his program by a critic.
The end of the Beethoven sonata.
The absence of applause from the rivals.
The loud applause from the sweetheart, mother, sister, and fellow from Kokomo.
The departure of the critics.
The ushers permit rear-seat holders to move forward.
The Chopin group.
The applause as before.
The modern group.
The Liszt rhapsody.
The distribution of applause unchanged.
The encore.
The sweetheart, sister, mother, Kokomo, and agent of the piano house go to the dressing room.
The admiration of the three women.
The compliments of the Kokomo.
The lies of the agent.
The manager's bill, \$487.
The receipts, \$11.50.

Variationettes

A Chopin-Tschaikowsky recital is something new. It was given recently in London, by Mark Hambourg.

Lest musicians burst with pride, let them read this, from an English exchange: "A cinema pro-

prietor who gives classical works at his picture show told the Derby Borough Police Court the other day that music was given simply to deaden the sound of the machine."

Edoardo Ferarri-Fontana, Geraldine Farrar, Dr. Anselm Goetzl, Armand Vecsey, Andres de Seguro and Nahan Franko were musical persons who Long Beached themselves last week, oblivious of winds, sharks and submarines. Ferrari-Fontana told us, between hurricanes, that he has broken his contract to go to Buenos Aires this summer.

A correspondent wishes to know if we consider a good waltz better than a poor symphony. We do. We may say, too, that we consider a good symphony better than a poor waltz.

Maggie Teyte honored "Variations" by watching from its windows the triumphal Fifth Avenue entry of the Hon. Arthur Balfour and his party.

"In Duluth there is a photographer named Dworshak," postcards a kind correspondent. Now we know from where Dvorák plagiarized his name.

Gustav L. Becker, who is to hold a summer course at his American Progressive Piano School, New York, is in receipt of a letter from Marion Center, Pa., which he submits to us. It reads: "I am sending for full perticlar. I have went to the Pa. State Normal School of Indiana. . . . I hope to here from you. . . ."

A friend of ours says that there are Wunderkinder and Ueberwunderkinder, the latter being the infant prodigies who grew up into something worth while.

The printer who did the program for the Alberto Jonas Club last Sunday, May 13, has discovered a new composer. His name is "Ivan Beethoven." A pro-Russian printer, evidently.

In the intervals between planting your potato patch and getting ready to be conscripted, do not let your scales grow rusty. You may need them again.

Henry T. Finck thunders (in the Etude) of the symphony, which he calls a played out form. He insists that Liszt's symphonic poems were helped in public esteem by their brevity, and continues:

The duration of "Tasso" is 19 minutes; of "Les Préludes" 15; "Orpheus," 12; "Mazeppa," 18; "Festklänge," 18; "Battle of the Huns," 16. These are the best and most popular of them. The best and most popular of Strauss' tone-poems are also short, as our own composers would do well to remember. They are "Don Juan," 17 minutes; "Eulenspiegel," 18; "Death and Transfiguration," 24. The later ones, which are less inspired and far less popular, are longer: "Zarathustra," 33; "Don Quixote," 35; "Heldenleben," 40; "Domestica," 45. That way lies oblivion.

The St. Louis Post Dispatch said the other day, after Paderewski's recital there, that "his strenuous gymnastics result too often in mere pounding—a confused and roaring clamor which is noise rather than music. In addition, Paderewski has fallen into the wholly gratuitous habit of belaboring his instrument with crashing chords before each of his numbers; a practice which not only shatters the mood of the recital, but in time grows extremely lacerating to the nerves." The same paper relates that during the recital, Paderewski suddenly stopped during a number, "stalked from the stage, raced down the aisle behind the boxes, and struggled with his own hands to close a refractory door, a draft from which had annoyed his sensitive perceptibilities."

As a matter of curiosity, we should like to know how much the shouters against Wagner have contributed to the Liberty Loan.

As part of doing our bit we agree herewith never again to mention the latest "popular" war song, "America Is Your Mother, Would You Turn Your Mother Down?"

We have handed its passports to the musical season 1916-17.

Reminder

Let us mobilize pocketbooks.

LEONARD LIEBLING.

"THE VULTURES HAVE FLOWN"

A firm of musical managers who recently established themselves in palatial offices in New York, and induced a number of musical artists to pay them large sums of money as advance fees for management, closed their offices some two weeks ago, and have notified these artists by letter that they have enlisted in the army and therefore cannot attend to their business here any longer. Nothing is said about the refunding of the money. It is possible that their enlistment was inspired by patriotic motives. It is also possible that the legal difficulties which have arisen through the threatened suits of some of the artists, who got nothing for their money, made the energetic managers (who showed more ability to get money for fees from the artists for managing them, than they did in getting them dates) decide that enlistment in the army would be the easiest way out of a situation that was becoming more difficult for them to face as each week went by. The artists who have paid thousands of dollars to these so called musical managers during the past year, and have received glowing promises from them as to the engagements they would receive, none of which have been forthcoming, are wondering where they stand. An inquiry at the office building in which their palatial offices were located brings the information that they have been closed for some weeks, and the management of the building declares that it does not know what has become of them. If all that is said regarding these so called musical managers be true, this is probably one of the worst cases of fraud that ever has been perpetrated in the musical profession. Most of the persons that paid their money to these managers were warned and they had every reason to know what they could expect. It is held that when one of these young managers, a few months ago, was asked why he lived at one of New York's expensive hotels, said: "It is easier to get money out of 'suckers' by inviting them here and letting them see that I live at a fine hotel than if I stopped at an ordinary place." One artist who has paid a very large sum to them, for which he got no other return than promises, said, when he heard that they had given up their business, left New York and enlisted: "At least we can be thankful that the vultures have flown."

It is interesting to know that the managers just spoken of were practically introduced here and endorsed by a New York musical paper—not the Musical Courier.

MUSIC IN CALIFORNIA

On another page of this issue will be found an exceedingly interesting article from the pen of L. E. Behymer, the very energetic and successful Los Angeles musical impresario. While Mr. Behymer's headquarters are in Los Angeles, the Behymer activities extend all over the State of California and the West and Southwest generally. His remarkably rapid rise to managerial prominence is well known in American musical circles and needs no detailing at this time.

It is more than gratifying to read what Mr. Behymer has to say regarding the steady musical growth of California during the past few years and the particularly rapid advance since 1915. It will be seen from his article that more concerts were given in California during 1916-17 than in any previous season, and it is a vital circumstance, as he points out, that prices of admission were lower on the average and the audiences much larger.

Already Mr. Behymer is planning for a tremendous 1917-18 season, and Eastern managers should extend him their fullest co-operation. The better the chance they offer the Western managers, the greater will be the volume of business done by the artists and managers from the eastern part of the continent. At the present time it may truthfully be said that no other section of the United States is obtaining better results in music, measured either from the artistic or the financial standpoint, than the State of California.

In the Los Angeles Tribune of May 6, 1917, Maitland Davies pays a very handsome tribute to Mr. Behymer, and reminds the public how much that impresario has done in an unselfish way for the betterment of musical conditions on the Coast. Mr. Davies makes an especial point of the fact that in Los Angeles the public pays less to hear the great artists than in any other State in the country. Also Edwin Shallert, in the Los Angeles Times, May 6,

1917, has many complimentary things to say of the Behymer achievements. The notable array of artists heard in Los Angeles during the past winter includes Paderewski, Godowsky, Hofmann, Kreisler, Melba, Macbeth, Schumann-Heink, Francis Ingram, Spalding, Zoellner Quartet, Culp, Elman, Minneapolis Orchestra, Cherniavskys, Cadman and Tsianina, New York Symphony Orchestra, Flonzaley Quartet, Fanning, Graveure, Ganz, Gerhardt, Grainger, Warlich, McCormack, Maude Fay, Cavalieri, Muratore, Ballet Russe, and the Boston Opera. It is a list of which any city could be proud.

And just to prove that Americans are not all narrowminded and that a German artist can triumph despite the political situation, here is Frieda Hempel, who has recently completed her most successful concert tour. This is saying a good deal, for Miss Hempel is admittedly a favorite in that field of musical endeavor. Everywhere she was received with the greatest appreciation, her work achieving flattering success. Why, even down in Bowling Green, Ky., the enthusiasm grew to such an extent that the people in her audience leaped to their feet and demanded extras in no uncertain tones.

The Metropolitan Opera House, as prophesied in the MUSICAL COURIER several weeks ago, has renewed its present contract with Reginald de Koven, which means that there will be a number of performances of his "Canterbury Pilgrims" here next season, 1917-18.

"Art" is universal. An Australian paper from early April shows that "The Canary Cottage," now entertaining New York, and "Very Good Eddie," a musical jingle of two seasons ago, are both playing in Melbourne.

New members of the Newark (N. J.) Festival governing board are Austen Colgate, Paul Petri and George A. Kuhn. Wallace M. Scudder and G. Wisner Thorne were re-elected, and the board chose as its representative Frank C. Mindnich.

HIT OR MISS

Artists and Music Clubs

Some time ago, in the "Hit or Miss" column the following letter appeared. The name of the writer as well as the name of the artist was omitted, but the "Hit or Miss" editor stated that he hoped that the artist in question would read the letter and give better programs when appearing even in small towns on his route, or if he had had a good reason for doing what he did, would give his version of the matter:

DEAR SIR—Recently we had ——— give a program for us. It was an inclement night and only about two hundred people present. To that is probably due the fact that the violinist did not give a single number that his program called for. As president of a club which has for its object the musical uplift of our town people, I urged our members to attend and to advertise the concert as far as possible. Now I think an artist lowers his standard when he does a thing of that kind. The people who braved the weather, did so because they wanted something that was worth while, and I think it was due them to give the best that was in him. I presume he could do better. We paid the same for our tickets. I came away feeling that we had not been repaid for leaving a comfortable fireside. Don't you think there is an element of injustice in that? If so, I would be so glad if you would at some convenient time give us an editorial on the subject. I subscribe to the COURIER, I read everything in it. It means a good deal to one living in a town where the musical advantages are few.

Sincerely yours,

The artist in question replied as follows, and the reply is published in full, as it will be of interest and value to those who are in charge of the managing and arranging of concerts in small towns:

In answer to the letter appearing under "Hit or Miss" in a recent issue, in which a well known president of a musical club in the South objects to the substitution of some of the numbers in a concert he or she attended, I wish to inform this president that the reason for this substitution (three numbers) was due to the impossible condition of the piano. To attempt to perform one of the biggest sonatas written for violin and piano on an instrument a quarter of a tone too flat, some of the tones, however, being in concert pitch and some below international, is next to an impossibility, and, if attempted, the result would have been very painful. Most of the keys were sticking and the pedals were out of order. Any experienced artist will, of course, make the best of it and will play brilliant violin music where the piano is less required. However, there is no excuse for such conditions, as it is not only plainly understood and agreed in the contract that the committee in charge of the arrangements is to furnish a piano tuned to the international pitch and suitable for concert, but we are sending each and every committee a pitch pipe giving the international A and C, from which they can have their piano tuned. We also inform the committee that in case the piano is wrongly tuned or out of order some of the numbers will have to be substituted. If this president, so interested in musical uplift, had paid a little more attention to the piano, the concert would have been the usual success and no substituting would have been needed.

Yours truly,

It will be seen that there are two sides to this matter and that the artist feels satisfied that he did his best under the circumstances.

If the Cap Fits, Put it On

This department has received many letters of late emanating from musicians who would like to know the names of the managers so often referred to in these columns. It may be said confidentially here that if the writer thought it best to give the names of the managers he

would have mentioned them long before this. The managers in question are undoubtedly aware that they are the ones for whom the articles are written, and to expose them publicly would be of no use, especially since musicians who tell stories concerning their managers would repudiate having made statements that would be conclusive proof that the managers in question are not honest and then the MUSICAL COURIER might be the sufferer. Therefore, let the musicians come out and tell their story over their own signatures. The MUSICAL COURIER will be very pleased indeed, then, to give out the names of the managers.

Shoemaker, Stick to Your Last!

An advertisement which appeared in several papers contained the following:

"Voice Master of Chas. Dalmores and many other noted artists."

Charles Dalmores, if memory serves right, studied voice culture in France and coached his Wagnerian repertoire in Germany. Last season he took a few lessons with the teacher who advertises as his "Voice Master." If memory serves right, this teacher sang very little himself, appearing with the Montreal Opera Company at one time. It is remarkable that an artist of the standing of Charles Dalmores will allow so many teachers to announce themselves as his masters. There are two or three other vocal teachers in America who claim Dalmores as one of their pupils. It is true that Dalmores took a few lessons with each one of them, as he believes that some good may be derived from studying with almost any vocal teacher, even a fourth or fifth rater.

Stage Money

A matronly soprano, whose ambition it had been once upon a time to sing in grand opera with either the Chicago Opera Association or the Metropolitan Opera forces, is now touring on the vaudeville stage. According to the Republican Herald of Salt Lake City, Utah, the soprano's ambition now is to sing in light opera on Broadway and to acquire another millionaire husband. The first one's millions, if all that is said is true, were only stage money.

An Expensive Laugh

If all that is said be true, a well known orchestra in the Middle West lost some very important engagements, due to several of the players laughing at the expense of a mediocre conductor, who had engaged the orchestra to assist in presenting several oratorios. Business managers of orchestras, as well as regular conductors, should instruct the members of their orchestra not to laugh when playing under the direction of an incompetent conductor, as dates are valuable nowadays and difficult to fill. On the other hand incompetent conductors should not ask to direct important works.

Try, Try, Again

How is it that whenever an operatic or concert singer is a "fizzle" in the operatic or concert field, said singer invariably changes profession by becoming a vocal teacher?

It is the same with a poor actor who makes himself a lawyer; then, being unsuccessful as a lawyer, tries to make a living by delivering sermons on Sundays and other holidays. Some vocal teachers are as successful in their studios as they were on the operatic field. One of these lives in a large Western city, where she sang the parts of elderly ladies in operas. Having made a fiasco in grand opera, she thought it best to try her hand on the concert platform. There, also, the critics told her she was out of place, and now she has opened a vocal studio. Well, well—one may as well try.

Musical Schools and Correspondence Schools

There is a school located in Chicago which claims in its advertisement to have in its faculty 300 teachers and 6,000 pupils, besides 400 branches in eighteen states. Of course, there are no other schools in Chicago to be compared with this! Of course—or of course not!

Some Tenors

Many a Western tenor has benefited himself, if not his pocket, by the exercise obtained walking up and down the streets of New York. Eventually they go back home minus both glory and money and, like little Bo-Peep's sheep, bring their tales with them of not a single engagement anywhere in the East.

Critics vs. Managers

There are a few local musical managers all over the country who are at the same time employed by the local dailies as musical critics and, in consequence, besides hiring talent, also write about it. Sometimes an artist, who is unfortunate enough to select some local manager who is a non-critic, is roasted by the other, manager-critic, just to show him the mistake he made in picking out the wrong manager.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

"The Mock Doctor" (Society of American Singers)

Times
The music has true expressive power and comic suggestion.

Sun
Idelle Patterson deserved applause for her acting as the daughter.

American
Idelle Patterson made a vivacious Lucinda.

American
Thomas Chalmers quite misinterpreted the character of Sparanella.

American
(See above)

Sun
What the music most lacks is the true comic spirit.

Tribune
Amateurishness in the delivery of the spoken words was disclosed by Idelle Patterson.

Tribune
(See above)

Times
Thomas Chalmers makes the comic and burlesque spirit of the character (the doctor) amusing.

Herald
Thomas Chalmers displayed unsuspected powers as a comedian.

I SEE THAT—

The Shuberts will give a de Koven season in London. Mme. Schumann-Heink is suing the St. Louis Railway Company.

Caruso has gone to fill his South American engagement. A new musical magazine is Le Canada Musical, of Montreal, printed in French.

According to the Revista Teatrale Melodrammatica, Ippolito Lazzaro has been engaged for the Metropolitan. Nijinski is reported debarred from dancing in Allied countries.

Leginska is to appear six times with the Boston Symphony Orchestra.

German opera is uncertain for next season in New York and Chicago.

Anna Fitzin and Maude Fay have been engaged for the Chicago Opera.

Mme. Gadsdi has left the Metropolitan.

Frieda Hempel has completed her most successful concert season.

Alice Nielsen made Joffre weep.

Teresa Del Riego's husband has been killed.

Los Angeles Graphic declares musicians need not fear the war.

Margaret Anglin is to give "Electra" in New York.

Skovgaard's refusal to allow porter to carry his violin led to his being searched as a "suspicious character."

Mme. Sembrich's husband is dead.

Polacco may return to Italy to aid in the war.

Cantor Josef Rosenblatt will give thirty concerts of ancient and modern Jewish liturgical music.

Oscar Seagle says that "Southerners will like negro spirituals."

Shreveport's second annual festival contains a brilliant prophesy for future events.

Manager Behymer tells why and how California is musical.

Emporia, Kan., enjoyed its annual music festival from May 7 to 10, inclusive.

Clarence Lucas' definition of a harp is a "glorified banjo."

Adelaide Fischer is ambitious to be the women's tennis champion of the United States.

Mme. Carreno is to make a coast-to-coast tour next season.

The New York Symphony Orchestra, Zimbalist and Seagle, were heard at the sixth annual music festival of Grand Island, Neb.

A national conference on community music is to be held in New York May 31 and June 1.

The voice of the festival is heard in the land.

There will be no Bohemian jinks this summer.

"Aida" will open the great municipal open air theatre in St. Louis.

Christine Miller and Oscar Seagle opened the sixth annual music festival of Little Rock, Ark.

Attendance at San Francisco Orchestra concerts resulted in season sales of \$56,086.65.

Alfred Kastner has been engaged as harpist with the New York Philharmonic.

Percy Grainger is giving a series of war relief recitals.

John McCormack gave the "biggest one-man benefit ever given."

American audiences like Aurelio Giorni's "March Fantastique."

Two of Julian Edwards' light operas were received the same week.

Society of American Singers is giving a season of opera comique.

Willem Willeke will enter the concert field next season.

The Band from the Trenches expects to arrive the latter part of this month.

Florence Hinkle leaves choir position after twelve years' of service.

The summer season at Ravinia Park will open June 30.

Chicago is to have a new orchestra, the Philharmonic, next season.

New York Herald wants a rattling march song and a patriotic hymn.

Mme. Valeri will resume teaching May 28.

Louis Graveure sang his New York recital program entirely without the aid of a book of words.

President Wilson decorated Paul Reimers.

Sixteen times re-engaged by Dr. John Hyatt Brewer is Annie Louise David's record.

"Brian Boru" was produced under the direction of Wasili Lepa.

Chicago Federation of Musicians wants only Americans.

Kansas City enjoyed its spring festival May 2, 3 and 4.

The San Francisco Music Settlement has been established.

Richard Ordynski has been engaged as stage manager at the Metropolitan.

Carrie Bridewell has purchased the Du Bois "Ave Maria."

Le Massena's "Pandora" was performed at South Norwalk, Conn.

Erie's third annual festival was a great success.

Caruso entertained Minnie Tracey and Signor Tirindelli while in Cincinnati.

Daniel Mayer received a letter of appreciation for his splendid management of the recent Naval Night concert at the Metropolitan Opera House.

H. R. F.

"The Maid Mistress" and "The Night Bell" (Society of American Singers)

Times
The bill announced them as performed for the first time in America. In the case of "The Maid Mistress," at least, this is by no means true. Before the end of the eighteenth century it had been given in various American cities in both English and French versions.

Evening World
The adaptations — admirable they were, too — are by Sydney Rosenfeld, who has made the text absolutely singable.

American
Both of the works presented had never been produced in America before and probably had their first hearing anywhere in the English language.

Globe
The English adaptations of both pieces are by Sydney Rosenfeld — if for the sake of convenience we must speak of such hodge-podges of suburban humor, mouldy jests and highly personal syntax, as English. The original librettos are not monuments of dexterity and finesse, but they do deserve better of the adapter than they got this time.

ACROSS THE COUNTRY

Albany, N. Y.—An annual event in musical circles here is the May concert of the Cathedral of All Saints, which takes place this year on May 22, under the direction of Harry Alan Russell, organist and choir director. This is Mr. Russell's first Cathedral concert, and as such is attracting much interest. The soloist of the occasion will be Helen Jeffrey, violinist.

Boston, Mass.—(See letter on another page of this issue.)

Chicago, Ill.—(See letter on another page of this issue.)

Danbury, Conn.—On May 6, at the Empress Theater, the Arion Singing Society presented the Metropolitan Opera Quartet of New York City in the opera "Martha." Linnie Love, soprano, sang the role of Martha, displaying a voice of unusual range and power. Lorna Lea sang and acted the role of Nancy in a spirited manner, and Teles Longtin sang Lionel with a voice of good quality and sweetness. Harry Donaghy was Plunket, his voice being of rich, pleasing timbre. Florence Fenning was the accompanist, and the quartet also had the assistance of the Arion Singing Society. The affair was such a success that the quartet has been reengaged for next season for a performance of "Faust" and "Lovers' Quarrel."

Denton, Texas.—Music lovers of this city were given a treat on Saturday, May 5. In the afternoon the St. Louis Symphony Orchestra, Max Zach, conductor, presented a symphonic program; and in the evening the Denton and College Choral societies, under the direction of A. G. Pfaff, head of the College voice department, produced Haydn's "Creation," with the assistance of the orchestra soloists and with orchestra accompaniments.

Emporia, Kans.—The annual May music festival of this city took place this year from May 7 to 10 inclusive. "The Mocking Bird," a comic opera, performed by a complete cast and chorus of fifty College of Emporia students, with the College Orchestra of twenty pieces, opened the festival. It was followed the next evening by a recital in which Cecil Fanning, baritone, and H. B. Turpin, pianist, were heard. The splendid art of these two sterling musicians was greatly appreciated by the enthusiastic audience, which demanded several encores. The New York Symphony Orchestra, Walter Damrosch, conductor, with Merle Alcock, contralto; Albert Lindquist, tenor, and William Kincaid, flutist, as soloists, delighted a large audience on Wednesday afternoon. The excellent work of both Miss Alcock and Mr. Lindquist is so well known that it is hardly necessary to reiterate the fact that they were highly successful and met with the hearty approval of the audience. Verdi's "Requiem" was rendered on Wednesday evening by the College of Emporia Chorus of 150 singers, the New York Symphony Orchestra, Walter Damrosch, conductor, and with the following soloists: Anna Fitzin, Merle Alcock, Albert Lindquist and Charles Trowbridge. Following this the orchestra was heard in several selections. The festival closed Thursday evening with the production of "Il Trovatore" with cast and chorus made up of the students of the Normal School of Music. Azucena was sung by Louise Le Baron, formerly of the Century Opera Company. In conjunction with the festival the fourth annual All-Kansas High School Music Contest was held on May 11.

Erie, Pa.—(See letter on another page of this issue.)

Flint, Mich.—Jane English, soprano, closed the Artists' Course this year with an interesting program. She was assisted by Anthony Linden, flutist of the Chicago Symphony Orchestra, and Arthur Fram, pianist. Others who have been heard in this course are Ethel Leginska, Evan Williams, Reinald Werrenrath, Efreim Zimbalist and Mabel Garrison. The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will appear here on May 17 and 18 in three concerts, assisted by Marie Kaiser, Jean Vincent Cooper, Charles Harrison and Royal Dadmun. These concerts are to be given under the management of the St. Cecilia Society.

Grand Island, Neb.—The sixth annual music festival of this city was marked by the appearance of the New York Symphony Orchestra, Walter Damrosch, conductor, with Efreim Zimbalist and Oscar Seagle as soloists on May 7. The orchestra presented two programs, one in the afternoon with Zimbalist as soloist, and the other in the evening with Oscar Seagle. This was the first appearance in this city of Mr. Seagle, and much interest centered in his work.

Greensboro, Ala.—The closing recital of the Greensboro Music Club was given on May 10 at the studios of Sadie Christian. An enthusiastic audience showed

their appreciation of the excellent program rendered by repeated calls for encores. This club is planning a regular concert series of artists for next year.

Jackson, Miss.—An orchestral and solo recital was given at Belhaven College on May 8 by pupils from the class of Mr. Pitard and Miss Coffee. It was highly successful, the soloists being Henry Alexander, Ruth Sanders, Bonnie Carr, Leah Morris, Lucie Landen and Dacey Henry.

Kansas City, Mo.—Marie Riggs, of the Busch Pianist Club, a pupil of Mrs. Carl Busch, and at one time of Josef Lhevinne, gave a recital at the Hotel Baltimore, which was attended by an audience that filled the great ballroom of the hotel to its utmost capacity and which evinced in an enthusiastic manner its unmistakable approval of Miss Riggs' playing. The Kansas City Times of April 18 said, "Miss Riggs is a young woman endowed with a sound basis of musical culture not only in her technical knowledge of pianoforte obtained by years of study under Mrs. Carl Busch, but also in wider realms of art opened to her by tuition under Carl Busch. Her big number was the D minor sonata, op. 31, Beethoven, in which she disclosed a clean technic and an appreciation of the larger musical values of the work." While the Kansas City Journal of the same date said, "Miss Riggs is eminently a refined player, at times playing with a power that, while satisfying, still holds



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MARIE RIGGS.

nothing of the masculine. She is versatile and sensitive to the message of the composition." (See special letter on another page of this issue.)

Little Rock, Ark.—A joint recital by Christine Miller and Oscar Seagle opened the sixth annual music festival of this city, on Monday evening, April 23. The work of these two sterling artists is well known all over this country, and here, as everywhere else, they were accorded an enthusiastic reception. On Tuesday afternoon a lecture-concert was given for the children by Frederick Fisher on "Instrumentation," which was followed by several selections played by the St. Louis Symphony Orchestra, Max Zach, conductor, and solos by Leonora Allen, soprano, and Charles E. Gallagher, bass. Under the direction of Sarah Yancey Cline the Festival Chorus of 150 voices, presented "The Swan and the Nightingale," a cantata, on Tuesday evening, which is known as "local night." The soloists were Leonora Allen, soprano; Lillia Snelling, contralto; Arthur Hackett, tenor; and Charles E. Gallagher, bass. The orchestrations were played by the St. Louis Symphony Orchestra, which also presented several selections. Louise Hall presided at the piano. On Wednesday afternoon the St. Louis Symphony Orchestra gave a program with Hugo Olk, violinist, as soloist. The festival closed Wednesday night with "Faust" by the Festival Chorus, Miss Cline directing, assisted by the St. Louis Symphony Orchestra, and Leonora Allen, Lillia Snelling, Arthur Hackett and Charles E. Gallagher. Two violin pupils of Oskar Rust, of this city, have recently made successful debuts. They are Charles Brod and Margarette Sawyers, whose splendid work was greatly admired and enjoyed by the large audiences which attended both recitals. Miss Sawyers was assisted by Anna Louise Keller, soprano, and Aletha Jones at the piano.

Louisville, Ky.—The Russian Symphony Orchestra, Modest Altschuler, conductor, appeared here on April 26 before one of the largest audiences of the season. The second part of the program was devoted principally to Lada, the dancer, who gave artistic interpretations of several numbers. On April 27, the Kentucky Music Teachers' Association met. The morning session was devoted to the piano and other instruments as well as public school music, and the speakers were Prof. S. S. Myers, of the Eastern Normal School; Fredric A. Cowles and Victor Rudolf. In the afternoon the vocal teachers held their session, at which many interesting papers were read by Katharine Whipple Dobbs, Emily Davison, Martha Minor Richards, Josephine McGill, Mrs. Sidney J. Meyers, Cotton C. Noe and Lawrence Cover. The officers elected for the coming year are Anna Chandler Goff, president; Katharine

Whipple Dobbs, vice-president; Flora M. Bertelle, corresponding secretary, and G. P. Bruner, treasurer. On May 2 a "Young Artists' Recital" was given under the auspices of the music committee of the Woman's Club, of which Mrs. W. E. Pilcher is chairman. Those participating were Nannie Rudy Anderson, Clara Lile, Ruth Shrader, Winnie Henold, Mary Gault Dickens, Mary Marks, Lillie May Prior, and Clarence Wolf.

The sixty-ninth anniversary of the Liederkrantz Society was celebrated on May 8 with a concert and dance. The soloists were Mrs. W. E. Conen, Carl Beck, Fred O. Nuetzel, Louis Herms, and Ruth Jones. The Louisville Music Teachers' Association at its May meeting elected the following officers: Clement A. Stapleford, president; Mrs. J. B. Speed, vice-president; Louise Hollis, secretary, and William E. Conen, treasurer. At the afternoon session of the recent Kentucky Music Teachers' Association, R. G. Knott read a paper on "The Value of Musical Contests" and "Musical Criticism."

Lowell, Mass.—The Lowell Choral Society presented "Aida" on May 8 for its final concert of the season. The soloists were excellent; Grace Bonner Williams, soprano; Alma Beck, contralto; Lambert Murphy, tenor; Bernard Ferguson, baritone, and William Gustafson, bass. The Boston Festival Orchestra and Wilfred Kershaw supplied the instrumental parts. The chorus was ably directed by E. B. Hood.

Marion, Ala.—The joint recital given by Lena May Tate, soprano, and Lucille Hendrix, violinist, on May 10, was heard by a large and appreciative audience. On May 8, Mary Reynolds was heard in her graduating recital, playing compositions by Beethoven, Schubert, Henselt, Coleridge Taylor, Rimsky-Korsakoff and others.

Mason City, Ia.—The Philharmonic Society of this city gave its second concert of the season on Wednesday and Thursday evenings, April 18 and 19. A short opening program of two choral and two solo numbers preceded the presentation of the principal work, Dubois' "Seven Last Words of Christ." The assisting artists were Jane Abercrombie, soprano; M. J. Brines, tenor; Francis W. Cowles, baritone; Bertha Bergen-Patchen, organist, and Gladys H. Bate, pianist.

Miami, Fla.—Leona Dresbach, teacher of voice, gave a student song recital recently in which the following took part: Blanche Lemmert, Mrs. Byron Lasseter, Mrs. H. E. Young, Gertrude Mann, and Mrs. Hicks-Allen. The Literary Society of the high school presented a piano and song program this week. The vocalists were Eja Stenwall and Malcolm McLean, and Dorothy Dean and Helen Ellis the pianists. At the Community Class on May 5, Inez Marvin delighted the audience with her interpretation of the Fifth Air de Varie by Danclo. Others who participated in the program were Ruth Zion, Jacob Zion, Harry Neham, Charles Stanage, Clara Cohen, Margaret Cox, Lillian Choquette, Remi Choquette, Jeanette Comstock, St. Clair Safford, Marion Bryan, Velma Ruth Powers, Alice Nevins and Lulu Collins. Two musical programs are promised at an early date by the Miami College of Music and Oratory for the benefit of the Red Cross Society.

Montreal, Can.—A large audience greeted Eugen Ysaye in his Windsor Hall recital, when he was assisted by his son, Gabriel, and Maurice Dambois. The feature of the concert was Bach's concerto for two violins. With the assistance of Leo-Pol Marvin, pianist, Mme. Landale gave a recital recently. Both artists acquitted themselves with distinction. F. H. Blair acted as accompanist. The Choral Society of St. Louis de France gave a first hearing of a lyric poem entitled "Chants de Guerre" by Georges. The chorus consisted of 200 voices, and the soloists were the Misses Fairier and Descarries, and J. E. Monday and John Saucier. The singing in Christ Church Cathedral of the Russian Choir was greatly enjoyed, a deeply religious feeling being apparent in all their work. The recital had much instructive value for the large congregation which attended. The McGill Conservatory students gave a successful concert in the Royal Victoria College. The Misses McLean, Brown, Leslie Taylor and Edith Eager and Eddie Katz were the soloists. The principal orchestral number was the Grieg "Peer Gynt" suite, conducted by H. C. Perrin. The High School for Girls gave a vocal and instrumental concert, consisting of music by British composers. The choral singing was excellent, and the string orchestra gave a satisfactory rendition of several numbers under the conductorship of Duncan McKenzie. Nater Hungerford, pianist, and Norman Notley, baritone, gave an enjoyable recital in the Ritz-Carlton in aid of the war funds.

Nashua, N. H.—Three concerts on May 17 and 18 will form the sixteenth annual Nashua Music Festival. The artists to appear are Dorothy Frances Cook, mezzo-soprano; Lambert Murphy, tenor; Reinald Wer-

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renrath, baritone, and Ruth E. Ashley, pianist. Besides these artists, the Nashua High School Chorus and the Boston Festival Orchestra, John W. Crowley, conductor, will be heard. This festival is under the supervision of Eusebius G. Hood, director of music in the public schools of this city.

Omaha, Neb.—(See letter on another page of this issue.)

Philadelphia, Pa.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Portland, Ore.—Rose Coursen-Reed, contralto, presented the following advanced students in an excellent program on May 5, when they were heard by two thousand music lovers: Marguerite Carney, Jeannette Crossfield, Christine Denholm, Nina Dressel, Raymond V. McKalson, Petronella Connolly-Peets, Astrid Roal, and Gayley Roberts. The Treble Clef Club, directed by Mrs. Reed, assisted, and Edgar E. Coursen, Geraldine Coursen, pianists, and Gertrude Hoerber, violinist, furnished the accompaniments.—With the assistance of William Lowell, pianist, Alice Genevieve Smith, harpist, gave a recital on May 3. Her work throughout brought forth much applause.—John Claire Monteith, president of the Oregon State Music Teachers' Association, recently journeyed to Spokane, Wash., where he sang before an enthusiastic audience.—The MacDowell Club, Mrs. Thomas Carrick Burke, president, presented Harold Parish Williams, baritone, in recital recently.

Potsdam, N. Y.—The annual concert of the Potsdam Normal Orchestra, Richard M. Tunncliffe, conductor, was given on May 8, with Ruth Thayer-Burnham, contralto, as soloist. The orchestra and soloist were excellently accompanied by Mrs. Charles H. Sisson, Helen Hosmer and Mary Lucey.

Sacramento, Cal.—The 415th recital of the Saturday Club was given on April 5 at Clunie Theater, at which time they presented Eugenia Argiewicz-Bem, violin; May Mukle, violoncello, and Albert I. Elkus, piano.

Selma, Ala.—The Junior Music Club gave its spring recital on May 10, at the Y. M. C. A. auditorium. This organization was started as an auxiliary of the Selma Music Study Club, and has developed rapidly into a young club capable of standing alone. The following took part in the program: Natalie Hirschfield, Rose Moses, William Munn, Mary Sue Bender, Josephine Seymour, Lucile Skinner, Carolyn Elkan, Lucile Carter, Mary Morgan Ward, Louis Varnon, Fritz Bewig, Henrietta Harper, Bernice McPeck, Lillian Bayne and Karl Lindner.

Richmond, Va.—(See letter on another page of this issue.)

San Francisco, Cal.—(See letter on another page of this issue.)

Tampa, Fla.—The Friday Morning Musicales presented its first annual musical festival, May 1, 2 and 3, with great success. The first night was operetta night, and Vincent's "Japanese Girl" was given. The principal roles were sung by Mrs. Claude Park, Mrs. Floyd Miller, Miss A. Morales, Melvine Burts, Estelle Byrd, Esther O'Neil and Mrs. Lyle Griffin. The chorus did splendid work under the able direction of Helen S. Saxby, who was assisted by Mrs. Doyle Carleton and Miss Kreher.—May 2 was soloists' night, and the following participated: Mrs. Harold Shaw, Miss A. Morales, Mrs. Darnell, Mrs. J. N. Hodgeson, Mrs. B. N. Sullivan, Emily Boyer, Mrs. Harold Lenfesty, Miss Snaverly, Mr. and Mrs. J. P. Shaddick, and Mr. and Mrs. Bees.—The final concert of the festival was given by the local orchestra, Hulda Kreher, conductor, with Mrs. Claude Park and Mamie Dawson as soloists. Helen Saxby was at the piano.

Urbana, Ill.—Under the auspices of the University of Illinois this city has enjoyed a winter of excellent music. During the month of March no less than eleven concerts have been given. On March 4, Edna A. Treat was heard in an organ recital, playing among other works, compositions of Bach and Guilman.—The faculty recital of the University School of Music took place on March 6, in the program of which the following participated: Edward Earle Swinney, Frank Tatham Johnson, Mabelle Genevieve Wright, Olga Edith Leaman, Edson W. Morphy, George F. Schwartz, Henri J. van den Berg and Edna Treat.—Mischa Elman delighted a large audience here on March 8, being heard in compositions of Nardini-David, Vieuxtemps, Chausson, Scarlatti, Gretry-Franko, Beethoven-Auer, and Paganini. He was capably accompanied by Phillip Gordon.—J. Lawrence Erb, organist, was heard here in two excellent programs on March 11 and 25.—On March 13, the Choral and Orchestral Society of the University of Illinois, J. Lawrence Erb, director, presented Mendelssohn's symphony in A and Stainer's "The Daughter of Jairus." The soloists were Olga Edith Leaman, soprano; Frank Tatham Johnson, tenor, and Heber Dignam Nasmyth, baritone. Edson W. Morphy was the concert master, Mabelle G. Wright the pianist, and Edna Almeda Treat presided at the organ.—Hazel Henderson played an interesting program of organ compositions on Sunday afternoon, March 18.—The Philomathean, Adelphic, Althenai and Illioli Literary Societies collaborated in the pro-

duction of John Masefield's "Tragedy of Nan" and "Indian Summer" by Meilhac and Halevy. This was given under the direction of Clarence W. Smith and J. Manley Phelps.—On the afternoon and evening of March 26 the New York Symphony Orchestra, Walter Damrosch, conductor, was heard here, presenting programs which were greatly enjoyed by the music lovers who attended these concerts in large numbers.—The students' recital of the University of Illinois School of Music was given on March 27, and the following took part in the program: Catherine White, Hedwig Roesner, Dorothy Reeves, Helen Clarke, Hazel Armstrong, Kathryn E. Browne, Milton Nelson, Helen Ernest, J. W. Armstrong, May Frances Brady, Laura Dole, Lewis Daly, Katherine Eisner, Ernest Malapert, Mabel Smith, Kenneth Ross and Sela Paisley.

Another Tafel Gown

The accompanying photograph of Mabel Sherman, the popular young New York soprano, may give the readers of the MUSICAL COURIER an idea of the attractiveness of the Tafel frocks. This one worn by Miss Sherman is a combination of shell pink net and tinsel cloth, garnished here and there with touches of delicate silver lace. The simplicity of this gown is admirably suited to the slender



MABEL SHERMAN.

lines of the young singer who looks particularly charming in the debutante frock. Mme. Tafel's work has become the byword of the smartly gowned women in the professional field, and any model purchased from that establishment may be sure of being the last word in smart styles. This artistic modiste invites visitors to view her stock at both stores, 206 West Forty-fourth street and 158 West Forty-fifth street, New York.

Rattling March Song and

Patriotic Hymn Wanted

The patriotic song contest now being conducted by the New York Herald has called out most enthusiastic support of some writers in all parts of the country. It is evident that the men and women who make the country's music want to show their patriotism by supplying stirring melodies for our armies and the folks who stay at home and need a means of expressing their devotion to the cause for which we shall fight. The Herald wants to bring out two types of songs: a rattling march song to which our men can march into France and a patriotic song or hymn, not necessarily a march song, which would adequately express the national spirit.

It is permissible for two persons to combine in writing a song, one supplying the music and the other the lyrics.

Kastner, Harpist With Philharmonic

Alfred Kastner, who has won a place for himself as one of the most gifted harpists of the day, has been engaged by Josef Stransky as the harpist for the New York Philharmonic Society, and will take up his duties with the beginning of next season. Mr. Kastner has become recognized as one of the pioneers in modern harp playing and as a composer of genuine gifts. Previous to his taking up his residence in New York last fall, Mr. Kastner was for many years professor at the Royal Academy of Music and the Guildhall School of Music in London. Among his recent engagements were appearances in Elizabeth, N. J., and as soloist with the Arion Society of Jersey City, one of the soloists being Carl Schlegel, of the Metropolitan Opera Company.

YSAYE, GODOWSKY, SPALDING, ON KANSAS CITY WEEK ROSTER

Violinists and Pianist Provide Musical Treat—Kansas City Grand Opera Company Seventh Season

The appearance of Eugen Ysaye, eighth attraction of the Fritschy Concert Series, was deeply and enthusiastically appreciated by this public. The great Belgian filled the Shubert Theater, exhausting standing room and seating capacity of the stage. He played with his unique charm and power. Age seems to have mellowed and deepened his tone without lessening its rare quality of scintillation. The Mozart sonata in D, accompanied by Victoria Boshko, was beyond words in its ensemble and charm. Gabriel Ysaye appeared with his father in the six duets for violins by Godard. Their performance created a sensation.

Godowsky's Piano Mastery

Leopold Godowsky appeared as soloist with the Kansas City Symphony Orchestra in its sixth concert under Carl Busch, conductor. He played the Beethoven G major concerto, using his own cadenzas with great mastery. The distinct perfection of his performance created an atmosphere of awe. He also gave a marvelous performance of his symphonic metamorphosis of Johann Strauss' "Fledermaus."

The orchestra gave a good reading of the Kalinnikov symphony in G minor, heard here for the first time.

Spalding in Return Engagement

Myrtle Irene Mitchell presented Albert Spalding at the Shubert, Friday afternoon, April 20. This young, industrious and gifted violinist made so fine an impression here a year ago that his second concert was anticipated by many who did not hear him before. He gave the Tartini sonata, "The Devil's Trill," with great abandon and faultless intonation. It was a great performance. The Mendelssohn concerto in E minor was heard and enjoyed. Andre Benoist accompanied him with good understanding.

K. C. Grand Opera Company Well Supported

The Kansas City Grand Opera Company gave its seventh season of one week's performances in the Auditorium Theater the third week in April. Mr. and Mrs. Ottley Cranston, as general directors of this enterprise, must feel great satisfaction in the growing quality of the performances each year, as well as in the financial support given by the public. "The Daughter of the Regiment," "Martha," "Trovatore" were presented during the week. Ottley Cranston, Louise Collier-Cranston, Gladys Cranston, Henri M. Barron, Walter Leon, Louise Le Baron, Vivian Isbell appearing in principal roles. Sol Alberli conducted through the entire week. Much of the excellent ensemble heard was due to his capable and authoritative work.

Robinson Pupil Wins Prize

Solon Robinson, pianist pupil of Mrs. Carl Busch, carried off the first prize of the national competition instituted by the Woman's Clubs at the meeting at Birmingham. The event was keenly contested, and Kansas City feels a just pride in the fact that a pianist of her own developing triumphed over all others.

King Pupil Presented

Rudolph King presented Helen Grace Coates, a talented and industrious pupil, in piano recital at Drexel Hall, April 3. She was assisted by Elizabeth Ransom, coloratura soprano, pupil of Edna Forsythe, and Claude Rader, violinist. Mr. King has been turning out some good pianists, and Miss Coates came well up among those of first rank in her playing. G. L.

A Foremost Elijah

Andrea Sarto, the popular bass-baritone, will sing the title role in "Elijah" at the Greensboro (N. C.) Festival, May 21. Mr. Sarto is at his best in this particular role and has justly won the distinction of being one of the foremost Elijahs in the oratorio field.

Where to dine after the Concerts

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THE SOCIETY OF AMERICAN SINGERS IN OPERA COMIQUE

Florence Easton MacLennan, Lucy Gates, David Bispham, George Hamlin, Thomas Chalmers, Albert Reiss and Others in Fine Performances

The Society of American Singers opened a two weeks' season of opera comique in English at the Lyceum Theater, New York, on Monday evening May 7, presenting a double bill, "The Maid Mistress" (La Serva Padrona) by Pergolesi, and the "Night Bell" (Il Campanello di Notte) by Donizetti, which were repeated on Tuesday and Wednesday evenings. On Thursday evening, May 10, Gounod's "Mock Doctor," founded on "Le Médecin Malgré Lui," was given and repeated on the remaining two eve-

nings of the week. All the works were sung in English. "The Maid Mistress," founded, as it is, on a trifling incident and supplied by music which seldom represents Pergolesi at his best, was only saved from dullness by the unusual capabilities of the two leading participants, David Bispham, who was Doctor Pandolfo, and Florence Easton MacLennan as Zerlina, the maid who intrigues to marry her master. Burgh Staller, as the servant Scapin, was genuinely funny in the part which called for no singing. There may be some other artist with a record of a quarter of a century of completed professional work who still has such youthful freshness and complete command of his powers, both vocal and histrionic, as David Bispham, but the writer can recall no one at the moment. Bispham was in splendid voice, sung admirably and his comedy was quite fine enough to deserve a place on the legitimate stage. Florence Easton MacLennan proved what a versatile artist she is by the extreme cleverness of her work

as Zerlina. Entirely aside from the fact that she sang the Pergolesi music—much of it often extremely difficult, especially with the English text—she proved to have comic powers which made her an equal and worthy partner of Bispham. It was astonishing to see a singer, whom one usually associates with tragic and dramatic roles, proving herself a thorough actress of comedy. The deftness and delicacy with which the scenes between her and Bispham were handled were delightful to witness.

"The Night Bell," both in text and music, is decidedly more robust than "The Maid Mistress." It is the night bell attached to the door of Don Hannibal Pistacchio, an apothecary, and the persistency with which it rings completely wrecks the anticipated joy of the middle aged compounder of pills who takes to himself a young bride. There is nothing subtle about the humor of "The Night Bell," in fact, it is laid on with an extremely broad trowel. Donizetti's music, however, is as delicate as the book is



Photos by White Studios.

THE SOCIETY OF AMERICAN SINGERS IN A SEASON OF OPERA COMIQUE AT THE LYCEUM THEATER, NEW YORK.

Top: Opening scene in "The Night Bell." Lucy Gates and David Bispham as the bride and groom.
Middle row, left (left to right): Burgh Staller, Florence Easton MacLennan and David Bispham in "The Maid Mistress."
Middle row, right (left to right): David Bispham, Harriet Bellucci, Albert Reiss and Lucy Gates in "The Night Bell."
Bottom: Carl Formes, Percy Hemus, Thomas Chalmers, George Hamlin, Idelle Patterson and Kathleen Howard in "The Mock Doctor."

indicate. There is a delightful freshness and charm to the whole, and there are tunes in it equal to the best in "L'Elisir d'Amore," which is saying a good deal. Those who imagine the waltz to be the exclusive property of Vienna should hear the delightful one which falls to Albert Reiss' lot in this score.

In this work honors were nearly even between David Bispham and Albert Reiss; Bispham, as the apothecary, and Reiss as Enrico, his cousin, a young gallant, who has a strong affection for Serafina, the apothecary's wife. Bispham, in a wonderful dressing gown, was irresistibly comic. It is many years since anything more truly humorous than this characterization of Don Hannibal has been seen on a local stage. Reiss proved his versatility as a comedian in a role which allowed him to appear as no less than four different characters. His impersonation of the young operatic tenor with a cold was truly side splitting. Lucy Gates, as the apothecary's bride, sang her two arias with finished style and a truly admirable flexibility, making as much as possible out of a rather colorless part. Others in the cast were Harriet Bellucci, a thoroughly experienced actress, as the inevitable mother-in-law, and Carl Formes, who was effectively comical as Spiridone, the apothecary's apprentice. Artur Bodanzky conducted both works with his usual finished and satisfying art. The orchestra had evidently been carefully selected and the many delicate passages of the scores were brought out effectively.

Credit is due Sydney Rosenfeld for the really excellent and effective translations of the two books. In the comparatively small Lyceum Theater every single word uttered by the singers whether in song or dialogue could be understood. The question of the effectiveness of English for an operatic book was settled once and for all—at least as far as the writer is concerned. It was evident that each and every artist had paid special attention to clarity of utterance, the result being that every single point was understood and scored and, further, that there was no thought of harshness or awkwardness in the use of English. Special credit for the achievement of this, as hinted above, must be given to Mr. Rosenfeld, who skillfully had avoided the awkward and ridiculous passages so frequent in most librettos translated into English.

"The Mock Doctor"

Molière's story of the wood chopper who was made a doctor in spite of himself and who bamboozled his rich victims through his pretended assumption of knowledge, has not withered from age, nor does it lose anything when associated with the bright and charming music of Gounod.

The melodies, to those who know only the Gounod of "Faust," "Romeo and Juliet," and the rather lachrymose sacred songs, were a surprise, and a delightful one at that. There is nothing finer in light opera than the "Glou, glou" song with which Sganarelle is introduced, and the numbers which fall to Leander in their imitation of classic style. Unfortunately, the translation of the book by Alice Mattullath was not at all up to the standard set by Mr. Rosenfeld in the other works heard during the week. The text was presented in the most unfortunate form of rhyming couplets, bad in themselves, and very haltingly handled by the participants, with two or three the honorable exceptions.

Sganarelle, the wood chopper who was converted into a doctor, is one of the "fattest" parts in all opera. From the time he enters in the middle of the first act he is practically never off the stage and the other characters are merely satellites about his planet. Luckily Sganarelle in this production was in the best of hands. Thomas Chalmers sang and acted him with a sure professional touch that gave tone to the whole performance and did everything to insure its success. He was, if anything, a trifle too polite, more the Lord Chancellor in "Iolanthe" than one would expect of a forcibly converted wood chopper, but his work both histrionically and vocally was so fine that one could only accept it at its full value. The rest of the cast was distributed as follows: Geronte, Percy Hemus; Lucinda, Idelle Patterson; Leander, Rafael Diaz; Martine, Lila Robeson; Jacqueline, Kathleen Howard; Lucas, George Hamlin, and Valere, Carl Formes. None of them had over much to do, but each one was effective in his or her part. Lila Robeson contributed a carefully thought out character study of the wood chopper's wife. Kathleen Howard made a stunning figure as the nurse. Idelle Patterson looked charming as the warmly loved young lady, but unfortunately had little chance to display her vocal powers. Percy Hemus, as her father, played effectively and sang the little that fell to his lot with taste and vocal surety. Rafael Diaz displayed a voice of pleasant quality and thorough knowledge of how to use it in the very light music which fell to him. George Hamlin evinced considerable comic power as Jacqueline's husband and sang effectively in the ensemble numbers, and the same is true of Carl Formes. Paul Eisler conducted with effective surety and proved his ability to bring out the many fine points of the score. The stage directing was excellently done by Jacques Coint.

Aborn Comic Opera Companies

The Aborn brothers have just formed two companies for the presentation of musical comedy and comic opera, which will open simultaneously on May 21 at the Broad Street Theater in Newark and the New National Theater in Washington. A third company will open at the Bronx Opera House, New York, on May 28. Such works as "The Chocolate Soldier," "Princess Pat," "Robin Hood," "Prince of Pilsen," "Gypsy Love," "Red Mill," "Yankee Consul," will be presented by all three companies, which will include a number of artists who appeared in the original production of these works.

Musicians' Club Does Patriotic Work

The Army and Navy Comfort League of the Musicians' Club of New York will give a chafing dish party on Monday evening, May 21, in the club rooms for the benefit of the league. The organization meets Tuesdays and Fridays all day, under the sponsorship of Mrs. Julian Edwards.

Grace Bonner Williams Scores in Concerts at Syracuse and Lowell

Grace Bonner Williams, soprano, who long has been recognized as one of the foremost artists in New England, rarely appears before an audience that she does not arouse genuine enthusiasm by the unusual beauty of her voice and the remarkable finesse of her singing. On April 26 Mrs. Williams made her debut in Syracuse, N. Y., at a concert of the Syracuse University Chorus, Howard Lyman, conductor, and Harry Leonard Vibbard, organist and accompanist. The program, in two parts, included miscellaneous numbers for chorus and soloists and Rossini's oratorio, "Stabat Mater." The soloists, in addition to Mrs. Williams, were Florence Mulford, contralto; Frank Ormsby, tenor, and Frederic Martin, bass.

In reviewing this concert the Syracuse Herald remarks as follows: "Mrs. Williams, who has sung repeatedly with the Handel and Haydn Society of Boston, is a newcomer to Syracuse, but she created an admirable impression, and it is to be hoped that she will be heard here again. She sang the 'Inflammatus' very sweetly and was applauded



GRACE BONNER WILLIAMS.

to the echo." The Post-Standard adds: "... in the finale there was a brilliant climax when Mrs. Grace Bonner Williams, soprano, of Boston, sang the 'Inflammatus'."

On the evening of May 8 Mrs. Williams sang the title role in a brilliant performance of Verdi's opera, "Aida," at the final concert of the Lowell (Mass.) Choral Society, Eusebius G. Hood, conductor. Other roles were sung by Alma Beck, contralto; Lambert Murphy, tenor; Bernard Ferguson, baritone, and William Gustafson, bass. The Boston Festival Orchestra assisted. Mrs. Williams' work is described as follows in the Lowell Courier-Citizen:

Mrs. Williams, a favorite with Choral Society audiences, sang the title role with fine skill and method, especially in the solo numbers and the duets with Radames and Amonasro. The role is a taxing one, lying almost continuously in the higher register, and given in concert, without the entre acte pauses, the singer must perform at times husband her resources. Notwithstanding these demands, her voice was kept well to the pitch, the flowing melodies were smoothly managed and the tone musical throughout. The great recitative and aria, "May laurels crown thy brow," in which Aida is distracted between her love for Radames and her fidelity to her father, was expressed with fine shades of feeling, especially effective in the cantabile passages of the supplication to the gods, ending in a skillfully managed diminuendo. In the final scene, too, her voice suggested well the triumph of love in the face of death.

Cadman, the World Wide Composer

Reports of the success of the Cadman compositions in all parts of the world come to light every once in so often. The latest news is that his songs are being heard every day in the military camps of Europe, specifically with the English reserves. Letters and programs have come to light in which the Cadman songs and ballads are featured. They are also being used a great deal in England and the Colonies on Red Cross benefit concert menus. Recently the Cadman A major piano sonata was done most successfully at Buenos Aires, Argentina, by Mercedes Linari, and on the same program were American songs by Foote, Carpenter, Beach and Cadman done by pupils of Jessie Pamplin, a late American resident of the South American City. Very recently the Four American Indian Songs were sung at Bombay, India with much success and also at Calcutta. "From the Land of the Sky Blue Water" seems to be made much of, although "At Dawning" has reached all parts of the world and the Oliver Ditson Company is now issuing an edition in Spanish for the South American countries and Cuba.

The new piano sonata made a wonderful impression at San Francisco when played by Claude Gotthelf of the Hubbard-Gotthelf operalogue fame. Mr. Gotthelf is its earliest and most ardent champion and he never fails to arouse enthusiasm by his artistic handling of the work. Redfern Mason, the brilliant critic of the Examiner, said: "The Cadman sonata is a serious contribution to American music. The composer knows the spirit of the sonata intimately enough to express it in an individual way. That way it seems to me is American and more than that American of the West." It strikes me as one of the most stimulating pieces of music our Western America has produced.

Last but not least Carl Busch, of Kansas City, has just inscribed a beautiful new Indian "Lullaby" to Cadman with the intimate and clever dedication "To Chief Cadman." Carl Busch is one of the staunchest exponents of the Indian in music, and his works with Indian themes are varied. The honor is greatly appreciated by Mr. Cadman.

The composer is busy at work on a one-act opera, and rumor has it that it is a modern story and that Tsianina may have a prominent part in the work.

DONAHUE TALES THAT TELL

H. E. Krehbiel in New York
Tribune

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BOSTON SYMPHONY ORCHESTRA BEGINS THIRTY-SECOND SEASON OF "POPS"

A Review of the Thirty-sixth Symphony Season—Galli-Curci Again Charms Boston—Gregorians Sing "Dream of Gerontius"—Ethelynde Smith at Amphion Club—Heinrich Gebhard Assists Boston Quartet—Charlotte Williams Hills, Martha Atwood Baker, Evelyn Scotney and Others in Local Concerts—Pupil of Havens in Recital—Notes

With its concerts of May 4 and 5, the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, terminated successfully its thirty-sixth consecutive season. At Symphony Hall, Boston, the usual number of programs, twenty-four, were performed. These presented ninety-eight works by forty-four composers. Wagner was credited with eight; Beethoven and Brahms, with seven each; Liszt, Mozart and Strauss, with five each; Debussy and Sibelius, four each; and Franck, three, while four songs of Wolf and three of Homer were sung. Fourteen works were performed for the first time in Boston, five of which were by American composers. The number of arias and songs sung for the first time there likewise was fourteen.

Nineteen soloists assisted at the regular concerts of the orchestra, a larger number than usual. These included six singers: Mme. Gadsby and Gerhardt, sopranos; Mmes. Culp and Homer, contraltos, and Messrs. Hackett and McCormack, tenors. Seven pianists: Mrs. Beach, Miss Christie, and Messrs. Friedberg, Gabrilowitsch, Gebhard, Paderewski and Schelling. Three violinists: Messrs. Kreisler, Spalding and Witek. Two violoncellists: Messrs. Malkin and Warnke. One organist: Mr. Marshall.

This thirty-sixth season of the Boston Symphony has been most successful, both in Boston and elsewhere. The patronage has never been so large, and in Boston, the new method of disposing of the tickets by subscription instead of by auction, has proved most satisfactory. This method will be continued by the management, who have already issued notices of renewal to the regular subscribers. In addition, the orchestra began on Monday, May 7, its thirty-second season of "Pop" concerts, which will run for ten consecutive weeks.

Symphony "Pop" Season Begins

On Monday evening, May 7, the Boston Symphony Orchestra began its annual series of "pop" concerts, which will hold sway in Symphony Hall nightly, except Sundays, for a period of ten weeks. This is the thirty-second season of the "Pops," an institution peculiar to Boston and long held in popular favor. With a scale of prices ranging from twenty-five cents to a dollar, almost anyone can afford the "Pops," even in these days of H. C. L. There is a bohemian atmosphere at the concerts which one finds nowhere else in Boston. The attendance is cosmopolitan, and there is very little formality of any sort. One may wear what he or she desires, smoke, munch sandwiches and drink "soft stuff" to his heart's content. The programs are in keeping with the rest of the entertainment—light, with a leavening of the classical. The good old march, the waltz and the overture are conspicuously present, with "The Star Spangled Banner" as a nightly entree. Thus far, the attendances have been

good, both in the balconies and at the tables, and there has been the usual amount of enthusiasm, with the usual number of extra pieces.

During the first weeks, the orchestra, enlarged to seventy-five men, will be under the leadership of the amiable Mr. Maquarrie, long familiar and well liked. A number of special nights will be given. The first, Amherst night, is announced for May 22, to be followed on May 25 by the annual gathering of the alumni of the Roxbury Latin School. Also, there will be a departure from past seasons in the person of an assisting artist at each of the concerts beginning with the second week. Ethel Leginska had been engaged for that purpose, but a temporary indisposition has postponed her appearance until later in the season. Her place is taken this week by Rita Fornia, of the Metropolitan Opera Company, who will be heard in arias and songs, with piano accompaniment.

Galli-Curci Again Charms Boston

Amelita Galli-Curci made good her postponed concert in Boston on the afternoon of May 6, when she appeared in Symphony Hall for the second time this season. This was a fine tribute from the singer, who was compelled to cancel several Western engagements in order to keep faith with her Boston admirers. For their part, Bostonians were not slow to show their appreciation of her courtesy. The seats were placed on sale Thursday morning preceding the concert, and by Friday noon admissions only were available. Once more Mme. Galli-Curci sang to a crowded and wildly enthusiastic house, and once more her singing was notable for the wonderful beauty and skill that marked its earlier hearing. She gave rare delight in the famous air from the "Magic Flute," with an obligato by Manuel Berenguer, flutist, and again excelled in songs from the Italians and in a group of old French airs. The concert was in every way a fitting and brilliant conclusion of the excellent series at Symphony Hall, which has brought to Boston the best talent available in America.

Gregorians Sing "The Dream of Gerontius"

The Gregorian Society, a chorus of 150 voices, under the direction of James M. McLaughlin, which made its initial bow last season in the guise of the Loyola Society, gave a revival of Elgar's "The Dream of Gerontius" at its second annual concert on the evening of May 6 at Symphony Hall. The society was assisted by an orchestra of fifty Symphony players, with Walter J. Kugler as organist. The soloists were Nora Frances Burns, mezzo-soprano; George Hamlin, tenor, and William H. O'Brien, baritone. There was a large and appreciative audience.

The performance was an excellent one in many ways. The chorus showed a good tonal balance and sang intelligently. The soloists were well chosen. Mr. Hamlin, a tenor of long experience, was at home in his part, which he interpreted with fine feeling. Miss Burns, whose voice is a full contralto, also sang with feeling. Mr. O'Brien was especially effective in the measures of the stricken Gerontius, which suited his strong and sonorous baritone.

Ethelynde Smith Sings at Amphion Club of Melrose

Ethelynde Smith, the charming young American soprano, was soloist at a concert of the Amphion Club of Melrose on the evening of April 26. Always a delightful singer, Miss Smith was at her best on this occasion, and her reception by the large audience was most enthusiastic. Her selections included Micaela's aria from "Carmen," and these songs: "The Open Road," Ross; "Ashes of Roses," Woodman; "A June Morning," Willeby; "Twilight," Glen; "Sunlight," Ware. After the aria, Miss Smith gave as an encore Loewe's "Niemand hat's Gesehen," and after the group, two English songs, by Lehmann and Loomis. Elmer Wilson was the accompanist, and Arthur B. Keene conducted.

Heinrich Gebhard Assists Boston Quartet

Heinrich Gebhard was the assisting soloist at the concert of the Boston Quartet, which marked the termination of the twenty-fifth season of the Philharmonic Society of Newport, R. I. He performed the piano part in Cesar Franck's interesting quintet, a work in which he excels. In its review of the concert, The News refers to Mr. Gebhard's playing as follows:

Cesar Franck, distinctly one of the moderns, in his quintet holds the attention closely—that is, for one movement at least and part of another. Still, at first hearing anyway, it seems to put one to a rather severe test to try and follow all the emotional leads of the composer. The work has many beautiful passages, interrupted constantly by unrestful and abrupt movements. It is full to the brim of emotional quality, but like many of these modern compositions leaves one, "in the air," satisfied that one has heard an important composition but at a loss to guess what it is all about. Technically it was performed with great skill, Mr. Gebhard's work being of particularly high quality, as it was throughout. It seemed to make a favorable impression on the audience, too, for the encore was of marked character.

Last year Mr. Gebhard gave an entire recital before the Philharmonic Society, and he already has been reengaged for another next fall.

Charlotte Williams Hills at Musical Art Club

The Musical Art Club, Stephen Townsend, conductor, gave its final concert of the season on the evening of April 26, at Jacob Sleeper Hall. Assisting the chorus of women's voices were Charlotte Williams Hills, soprano; John P. Marshall, organist, and Crystal Waters, soprano. Mrs. Hills, a familiar and welcome figure at these con-

certs, sang delightfully a group of six songs by Fiedler, Lenormand, Fisher, Carpenter, Weingartner and Bachelet. Mr. Marshall played two organ solos, and Miss Waters added a group of songs in French and English. There was a large attendance.

Works of Mabel W. Daniels Given in Concert

Compositions of Mabel W. Daniels, the prominent Boston composer, were given before the Boston Authors' Club at a concert recently at the Harvard Musical Association. The program included a numerous list of solo numbers and part songs, which were presented by Charlotte Williams Hills, soprano; Alice Reese, contralto; Loyal Phillips Shawe and George E. Hills, baritones; and the chorus of the Impromptu Club of Brookline. The concert was enjoyed by an admiring audience.

Martha Atwood Baker at Music Lovers' Club

Martha Atwood Baker was one of several artists who presented an interesting program at the final concert of the Music Lovers' Club on May 7, at Steinert Hall. Mrs. Baker sang a group of songs in French and English, with several encores. Her beautiful soprano voice gave much pleasure, particularly in Faure's "Soir" and Del Riego's "Thank God for a Garden," which she sang exquisitely. Another artist who pleased was Alice Eldridge, heard in a group of piano solos and a violin, sonata by Grieg. Jacques Hoffman, a capable and well known artist, was her partner in the latter.

Dorothy McDonough Heard at Steinert Hall

Dorothy McDonough, a resident soprano, assisted by Elinor Whittemore, violinist, and Samuel Endicott, pianist, gave an interesting recital on the evening of May 4, at Steinert Hall. Her selections included groups of English and French songs, which were excellently rendered. Miss Whittemore, a talented young violinist, also gave much pleasure.

Evelyn Scotney Sings in Hyde Park

Evelyn Scotney, soprano, assisted the Hyde Park Glee Club at a recent concert before a large and enthusiastic audience. Her numbers included songs by Salter, Komzka, White, Bishop, Hueter and a group of old Scotch airs, in which her admirable coloratura voice was displayed to especial advantage. She was repeatedly recalled and compelled to add encores after each group.

Pupil of Havens Pleases Gloucester Audience

Amanda C. Dugno, a pupil of Raymond Havens, gave an interesting and successful piano recital in Gloucester on April 29. Her program included Beethoven's sonata in F major and selections from Chopin, Schumann, Schubert, and Seeling. The Daily Times commented upon her work, in part, as follows:

Miss Dugno is well known to Gloucester for her excellent interpretations of the masterpieces for the piano and her performance yesterday afternoon more than fulfilled all expectations of her growth during recent years. She has developed splendid command of her fingers, so that the mechanical performance of the most difficult feats seems a simple matter. There is no affectation or attempt to display; merely a spontaneous expression of what she feels herself. Her interpretations sound as if they were her own—and they probably are. She plays as if she enjoyed playing and as if she wished you to enjoy it too. She has evidently been well taught.

Notes

The engagement of Claire Forbes, a prominent young pianist, and Charles de Mailley, flutist of the Boston Symphony Orchestra, was announced recently at a private musicale.

Cynthia, Dorothy and Rosalind Fuller sang a program of English, Scotch and Irish folksongs on the evening of

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May 3 at the Twentieth Century Club, which was enjoyed by a large audience.

The following officers were elected last week at the forty-seventh annual meeting of the Apollo Club: Courtenay Guild, president; H. Carter Kennington, vice-president; Horace J. Phippe, secretary; Thomas H. Hall, treasurer; Hubert A. Dennison, librarian, and Emil Mollenhauer, conductor. Additional members of the board are John K. Berry and William W. Hodsdon.

Laura Littlefield, the charming Boston soprano, gave two splendid recitals recently at the College Club, Reading, and the Walnut Hill School, Natick, in both of which places her voice and art have many admirers. Notable on the first program was a group of children's songs, in which she excels, while at the second concert, she gave a group of songs by the Boston composers, Lang, Denmore, Daniels, Fiske and Loomis. V. M. STRICKLAND.

Cara Sapin, a Popular Soloist and Successful Teacher

Cara Sapin is bringing to a close a remarkably successful season. Possessing a rarely beautiful contralto voice, delightful ability as a singer and a charming and gracious personality, she is deservedly popular in the concert and cratorio fields. Never before has her work been so greatly in demand as this past season, when she appeared frequently and prominently, not merely in her own New England, but in many other parts of the country. At present she is in Louisville, Ky., formerly her home city, where she will fill several important engagements within the next ten days.

During the past month Mme. Sapin's bookings have included the following dates: April 8, recital, Keene, N. H.; April 12, concert, Chelsea, Mass.; April 19, recital, Walston, Mass.; April 20, concert with two pupils, Waterville, Me.; April 25, musicale, Roxbury, Mass.; April 26, joint recital with Irma Seydel, Newburyport, Mass.; April 27, joint recital with Rae Kilmer, New Bedford, Mass.; May 5 and 7, concerts, Rochester, N. Y.

Mme. Sapin, however, is not alone a popular singer, but she is an equally successful teacher. A recent appearance of which she is justly proud was the one at Waterville, Me., where she presented a program jointly with two of her artist pupils, James Corey Richardson, tenor, and Jessie Mae Dozier, soprano. This concert was given a long and glowing account in the Waterville Morning Sentinel, from which the following is quoted:

Mr. Richardson, the tenor, is well known in this city, being a graduate of Colby, '11, and while showing marked musical ability in college has developed it to a wonderful degree in Boston under the direction of Madame Cara Sapin, with whom he is studying and who accompanied him in his several selections at last night's performance. He has a rich tenor voice that was heard to remarkable advantage in a variety of selections covering arias, old Italian, English and French songs, while in his soulful rendering of Dix's "Trumpeter" he almost moved the audience to tears.

Miss Dozier, the soprano, has a wonderfully sweet voice of great musical ability, a charming stage presence. In "Fairy Pipers" and Schaefer's "Cuckoo Song" she was perhaps heard to the best advantage and her encores were quite as delightful and beautifully rendered as the original numbers on the program. Miss Dozier is from Lynn and is also a pupil of Madame Sapin.

Of Madame Sapin herself it can be truly said that she took the audience by storm. She has a contralto voice of remarkable adaptability and whether singing alone or in the duet with Mr. Richardson or accompanying her own songs or those of the pupils she was

Elsie Lyon Impresses New York Audiences

At Carnegie Hall, on April 27, Elsie Lyon was one of the main features of the International Concert. In the operatic numbers selections from "Samson and Dalila" and "La Gioconda," she was supported by a well conducted orchestra. For an encore Miss Lyon sang "If Flowers Could Speak," written by the American composer, Mana Zucca, and suitably arranged for orchestra. On March 29 Miss Lyon sang the Schola Cantorum concert with much success.

New York musicians and critics predict a marvelous career for this young woman, whose art and voice have commanded the highest international tributes. The following criticisms will verify the foregoing statements:

Elsie Lyon was heard at a concert of songs by Mana Zucca in Aeolian Hall something over a week ago, and at the time was mentioned in this column as possessing an unusually good low voice, used with very good expressive effect. Last evening she intensified this impression. She sang this music with the sort of effectiveness that makes an audience pause before it begins to applaud.—American.

Both songs owed much of their distinction to the rich and powerful voice and the appealing art of Elsie Lyon, the contralto soloist.—Evening World.

Perhaps the most striking piece on the program was a Yiddish folksong, "Eli, Eli! lomo asavtonu!" This ancient lamentation conveyed in dramatic diction the sorrows of a proscribed and persecuted race. Elsie Lyon, with the background of a well trained chorus, gave it with inspiring effect.—Evening Mail.

Elsie Lyon, contralto. The only one of them that invites to comment is the last, and she commands it, for her singing in a Yiddish prayer of reproach and lamentation was the feature of the evening. Miss Lyon did not sing with a faultless production of



ELSIE LYON,
As Delilah.

tone, but she did rise to the majestic and burning utterance of a tragic muse. The audience was profoundly stirred.—Globe.

Elsie Lyon sang the solo part in a fashion that can only be described as superb.—Musical America.

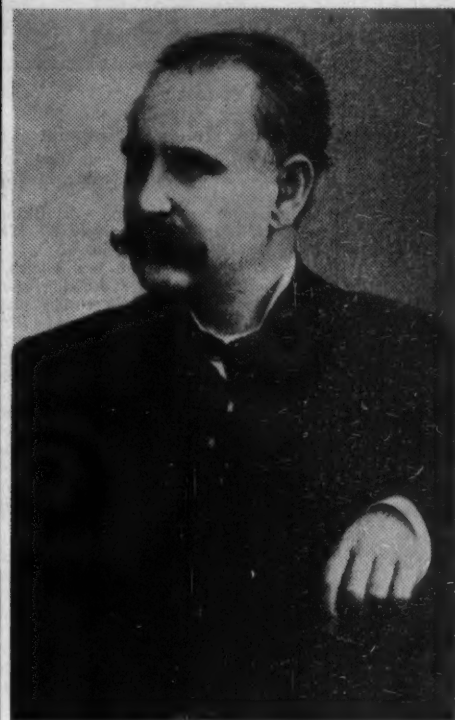
The solo by Elsie Lyon was splendidly done, truly epic in its force and breadth.—Musical Courier.

Wachtmeister Gives Composition Recital in Quaker City

Mr. and Mrs. Charles Wharton Stork, of Philadelphia, issued invitations recently for a recital of the compositions by Count Axel Raoul Wachtmeister, which was held at their home in Philadelphia on Tuesday afternoon, May 8. The program was a delightful one, and each and every one of the numbers were enthusiastically received by the large audience. Count Wachtmeister has given a number of these recitals during this season, but this particular one is said to be considered the finest of the series given in New York and Philadelphia.

The artists who assisted the composer were Hans Kindler, cellist; Horatio Connell, baritone, and Kathrein Meisle, contralto. Mr. Kindler played the sonata exceedingly well, and Mr. Connell sang his numbers splendidly. Miss Meisle is a young girl with a beautiful, rich contralto voice, who undoubtedly has a bright future before her. The program was the following: Sonata for violoncello and piano, Hans Kindler and the composer; Songs—"The Storm Is Raging," "The Invisible Bride," "In the Woods," "Love in Autumn," Horatio Connell; Songs—"Nightingale Lane," "Wenn die Sonne weggegangen," "My Heart Is Weary," "Evening Song," Kathrein Meisle; "Redowa" (Polish dance), "Solgard's polska," Hans Kindler and the composer; Songs—"The Lilac Hour," "Autumn Mood," "The Wanderer," "Ah! Couldst Thou Know," Horatio Connell.

Mr. Stork is a well known poet and has translated a number of the texts of the Wachtmeister songs. Among them is "The Storm Is Raging," "In the Woods," "Evening Song" and "Autumn Mood."



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CARA SAPIN.

the most finished of artists. Her manner was both graceful and gracious and her good nature in responding to the repeated encores was greatly appreciated by the audience. Her repertoire extended from classical arias to folksongs and in both she was equally at home.

Emil Reich on Tour

Manager Emil Reich, of the Hugo Boucek Concert Direction, which manages Christine Langenhan, eminent Bohemian soprano, and Evelyn Starr, violinist, is on the coast to coast tour booking these two artists.

SUNDAY, MAY 13

CONCERTS IN GREATER NEW YORK

TUESDAY, MAY 8

Opera Stars Sing at Haile Testimonial

A testimonial concert for Eugen Haile was given at the Ritz-Carlton, New York, on Tuesday evening, May 8, the program being composed largely of songs by Mr. Haile. Marie Mattfeld, Margarete Ober and Carl Braun presented these songs, accompanied respectively by Mr. Mattfeld, Arthur Arndt and Richard Epstein.

Mme. Mattfeld sang charmingly "Gleich und Gleich," "Johanni" and "Fitzbutze," the audience seeming specially delighted with the last, a jolly little child's play song. Mme. Ober's numbers were "Lied des Harfenmädchens," "Herbst," "Kleines Bächlein," and "Wenn der Lenzwind weht," which were received with such enthusiasm that she gave an encore in response to insistent applause.

Carl Braun's first number, "Abend," for which Leo Schulz played the cello obligato, has a prelude whose quiet peacefulness suggests "The curfew tolls the knell of parting day," while the song itself is full of feeling, of love for and understanding of humanity. Of Mr. Braun's last group, the dramatic intensity of "Teufelslied," the joyous "Der Holzhacker," "Es ist ein dunkles Auge," "Verklungene Weise," and "Der Eidechs," all found quick appreciation from the audience, which begged hard for a repetition of "Verklungene Weise," and would not be denied a second hearing of the lazy, grotesque and genuinely comical "Eidechs." The interpretations of all the songs of the evening were beautiful and suitable.

Perhaps the two most enjoyed—and of totally different style—were "Herbst" and "Der Eidechs," but the music of all these songs is so true an expression of the sentiment as to seem almost inevitable.

Much was added to the pleasure of the evening by groups of cello solos, played by Leo Schulz, assisted by Richard Epstein, and of piano solos played by Mr. Epstein. The audience was large and truly appreciative.

Maude Clancy's Concert Debut

Maude Clancy, the Irish contralto, made her first New York concert debut in a program of songs at Wanamaker's Auditorium, New York, Tuesday afternoon, May 8. Helen Juta accompanied at the piano.

Alexander Russell opened the program with two organ numbers: "The Bells of St. Anne de Beaupre," a delightful composition of his own and Hollin's "Grand Chorus." Then followed Miss Clancy's first group, which included: "The Processional" (Franck), "Amour viens Aider," from "Samson et Dalila" (Saint-Saëns) and "Comfort" (Novello Davies).

Miss Clancy's voice is sympathetic, full and of lovely musical quality. One of the pleasures of hearing Miss Clancy in song is that she sings with poise, naturalness of manner, and wins through delightful personality as well as lovely vocal production. "Comfort," a beautiful song composed by her teacher, Clara Novello Davies, was admirably suited to Miss Clancy's voice.

In the second group the contralto, gave "When I Am Dead" (Farley), "Day's Sweetest Moments," Juta, Welsh air; "Men of Harlech" and Irish air; "The Lovers' Curse." In the last two, Miss Clancy showed a thorough knowledge of the folksong requirements and delighted her audience beyond words. In the Farley number, Miss Clancy was accompanied by the blind composer. The song met with such success that another one of the composer's songs had to be given as an encore.

A Novello group completed the program. This included: "Fairy Laughter," "Mejan," and "Til the Boys Come Home," the stirring war song which has been sung so much in the trenches.

Columbia Students' Original Compositions

Students in the department of music at Columbia University, Prof. Cornelius Rubner, dean, gave the annual "composition concert" at Horace Mann Auditorium, New York, May 8, a dozen numbers making up a program of uneven merit. Marie Mikova (a Wager Swayne pupil) was impressive in piano pieces by L. Urban. A sonatina by Clifton Bull, Jr., for piano and violin, played by the composer and Bessie Riesberg, violinist, was markedly melodious, with a pretty middle movement. Homer Burress, tenor, showed a fine voice in a "Desert Prayer," by Klara Hartman Robins, and a trio for piano, violin and cello, by W. A. N. Beckett, was interestingly played by Bessie Riesberg, Irene Russell, cellist, and the composer. A festival overture by L. F. West, played by the composer and J. F. Donnelly (piano duet), was full of interesting themes and

well developed harmony. Some of the music showed weak imitation of Debussy and the French moderns, without any of their merits. Eccentric intervals and far-fetched harmonies do not make music original, and these budding composers should be so informed. Two of these were Messrs. Binder and Silver. A small but interested audience attended.

Elsa Fischer String Quartet
at New York University

The Elsa Fischer String Quartet appeared at the final concert of the Campus Concert Course, New York University, on Tuesday evening, May 8, playing Andante, Bruno Oscar Klein; "The Butterfly," Razek; and scherzo, Tchaikowsky, and for an encore Schubert's "Moment Musical." "Indian Cradle Song" for female voices with obligato for two violins arranged by Gerard Reynolds, played by Elsa Fischer and Helen Reynolds was redemanded. Davol Sanders' trio for two violins and viola (first time) won much favor. The Elsa Fischer String Quartet received an enthusiastic welcome.

WEDNESDAY, MAY 9

Soder-Hueck Pupil in Joint Recital

Elsie Lovell, contralto, artist-pupil of Ada Soder-Hueck, and Helen Toothe, pianist, pupil of Emma Richardson Kuster, conductor of the Chaminade Club of Brooklyn, were heard in joint recital at Wanamaker's Auditorium, New York City, on Wednesday, May 9.

Alexander Russell, organist, opened the program with three selections on the great organ.

Four German songs for contralto were given by Elsie Lovell, Schumann's "Widmung," Brahms' "Sapphische Ode," and two delightful songs by Hugo Wolf, "Verborgenheit" and "Elfenlied." Other numbers sung by Miss Lovell were by Thomas, Nevin, Sebilla, Arms Fisher, Marion Bauer, Cyril Scott, Carpenter, and Noyero. Miss Lovell has a gracious manner, and a fine stage presence and is wholly natural and unaffected. She also has an unusual power of expressing the feeling conveyed in the words of her songs. In the singing of Cyril Scott's "Lullaby," her tones were especially sweet and there was tender, heart melting passion. Miss Lovell has that all too rare attribute in many singers—distinct enunciation.

In Beethoven's "Sonata Appassionata" Miss Toothe rose to the possibilities of the first movement with understanding, playing with breadth and bigness of conception. The andante was equally well interpreted in its tone and finish. In Liszt's "La Campanella" she disclosed unusual brilliance and effectiveness and in all her selections her technical resources were greatly admired.

Rodney Saylor played Miss Lovell's accompaniments with fine understanding.

FRIDAY, MAY 11

Gabrilowitsch Conducts Modern Music

Last Friday evening, May 11, Ossip Gabrilowitsch ended his Aeolian Hall series of three New York orchestral concerts, and conducted a program of modern music, consisting of Tchaikowsky's fourth symphony, Gliere's symphonic poem, "The Sirens" and Glinka's overture to "Russian and Ludmilla." In addition to wielding the baton at this concert, Gabrilowitsch appeared also as a pianist and played Rachmaninoff's second piano concerto with Arnold Volpe directing the orchestra.

An unusually large audience crowded the hall and applauded the artist to the echo, both as director and as a piano virtuoso. Gabrilowitsch confirmed the very favorable estimates made and printed after his previous two performances here as an orchestral director. There remains no question of his ability in that field, and last Friday evening he again demonstrated his musical grasp, his intimate knowledge of the technics of conducting, his command of his playing forces, and his deep sympathy with, and understanding of, every score which he interprets. Perhaps the all-Russian program appealed to Gabrilowitsch with peculiar force, but the fact remains that it was given with extraordinary spirit and conviction.

In his playing of the Rachmaninoff concerto, Gabrilowitsch disclosed his customary facility, poetical fancy, and grace of touch and technic. Arnold Volpe led the orchestra with splendid mastery, and rendered a discriminative as well as stirring accompaniment.

The success of the entire evening was so pronounced with the public that a special concert was arranged at once to take place Tuesday afternoon, May 22, in Aeolian Hall for the Russian political exiles now returning from captivity in Siberia.

John McCormack's New York Farewell, "Biggest One-Man Benefit Ever Given," Nets \$14,000

"The biggest one-man benefit concert ever given," was the way in which Dudley Field Malone characterized the season's farewell of John McCormack which took place on Sunday evening, May 13, at the Hippodrome, New York. The proceeds were divided equally between the French Tuberculous Soldiers' Relief Fund and the Athlone, Ireland (Mr. McCormack's birthplace) Relief Fund, and when the Collector for the Port of New York stepped upon the platform to make a brief address there was over \$14,000 in the box office. And just to show that he never does things by halves, Mr. McCormack not only gave over all the proceeds to these causes, but he paid for the rental of the hall—a matter of \$1,000—out of his own pocket. Not to be outdone, his managers, Charles L. Wagner and D. F. McSweeney, made themselves responsible for the hundred and one incidentals which are bound to appear. The concert was under the patronage of Cardinal Gibbons, Cardinal Farley and the Duc de Richelieu. The audience, which filled the vast auditorium, the huge stage and even the orchestra pit, was a brilliant one, including the French Ambassador to this country, M. Jusserand and Mme. Jusserand and many others of note.

Before his first group, which consisted of "Aubade" from Lalo's "Le Roi d'Ys," and the finale from Act III of "La Bohème," Mr. McCormack sang "The Star Spangled Banner" amid the cheers of his enthusiastic audience. It was in the two numbers of dramatic character that Mr. McCormack demonstrated once more the splendid art of which he is the complete master. His second group consisted of "J'ai Pleure en Reve" (Hue), "La Maison Grise" (Messager), "When Night Descends" (Rachmaninoff) and Chadwick's "Before the Dawn," and although the same opulent beauty of voice marked each number, his audience undoubtedly preferred the two sung in the English with a tonal quality and a clarity of diction not to be surpassed.

Of course, there was a group of those songs which have come to be associated with his name—the Irish folk songs. These included the Hughes arrangement of "The Bard of Armagh" and "The Ballynure Ballad," Stanford's arrangement of "The Lament" and Baker's "The Irish Emigrant." Three encores—one of them "Mother Machree," which he sang to the people on the stage—were necessary, and even then the enthusiasm only subsided when Mr. McSweeney appeared upon the stage to announce Mr. Malone.

For his final group Mr. McCormack gave Burleigh's "One Year (1914-1915)," Edwin Schneider's "Your Eyes" and two numbers which were marked "first time," "The Rainbow of Love," by Gustave Ferrari, and "The Trumpet Call," by Wilfrid Sanderson, this last a stirring song of especial significance just at this time. His audience refused to leave and when he did appear shouted the name of the encores desired. Bewildered at the number requested, he turned for aid to those on the stage who were crowded around the stage, and was met with the demand that he sing them all. Recovering himself, he smilingly said, "Good gracious, I'm human," and some one asking, in a manner that could be understood, for "I Hear You Calling Me," he sang that. Still his audience remained, whistling, stamping and clapping, until in courtesy to the distinguished guests he sang "La Marseillaise."

This occasion also served to mark the American debut of Lily Meagher, who possesses a soprano voice of remarkably wide range and of uniform brilliancy throughout. She sang "The Star" (Rogers), "Ouvre tes Yeux Bleus" (Massenet) and "The Kerry Dance" (Molloy) with a beauty of tone and a purity of diction which won the admiration of every one and resulted in two encores.

Donald McBeath pleased, "Le Deluge" of Saint-Saëns, "To the Spring" (Grieg), and "Pantalon" (Fiocchi), being compelled to add more than this number of encores, so delighted was the audience with his art. Edwin Schneider, at the piano throughout the evening, added his share—and a very important one—to the success of the concert.

Seventh Annual Concert by Brooklyn Institute Orchestra Class, Arnold Volpe, Director

The seventh annual concert by the Brooklyn Institute Orchestra Class, Arnold Volpe, conductor, was given to a capacity house at the Brooklyn Institute of Arts and Sciences on Sunday afternoon, May 13. The program was opened with "The Star-Spangled Banner." The orchestral numbers were: Symphony, No. 40, G minor (Mozart), the intermezzo and barcarole from "Tales of Hoffman" (Offenbach) and suite, "L'Arlesienne" (Bizet). The playing of the orchestra reflected great credit upon Mr. Volpe's excellent training and skilful conductorship; the



Fifteen times soloist with New York Philharmonic Orchestra.

MAX PILZER

"The soloist of the evening was Max Pilzer, who played the Burch concerto in G minor (most of it, however, is in major keys) with a brilliant bowing; glowing, colorful tone and delicacy of expression which mark him as a virtuoso extraordinary. He ranks with Ysaye, Kreisler, Kubelik and Spalding as the best violinists ever heard in Columbus. He was given a royal reception."—H. E. Cherrington, in the Columbus Evening Dispatch, March 18, 1915.

Season 1917-1918 Booking

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Times Building, New York

members of the orchestra entered into the spirit of the music rendered, besides displaying many technical excellencies. The much loved barcarole had to be repeated. It was interesting to note a goodly proportion of girls in the string section of the orchestra.

The soloists at this interesting occasion were Marie Volpe, soprano, and Pearl Rothschild, pianist. Mme. Volpe, who was in excellent voice, sang, with orchestra, the aria "Plus grand dans son obscurité," from "Queen of Sheba" (Gounod), so pleasing her audience with her musicianly interpretation that an encore was demanded. She responded with Rogers' "The Star," Mr. Volpe accompanying this number at the piano. Mme. Volpe's pleasing stage presence, as always, gave added pleasure in hearing her.

Pearl Rothschild, who played the first movement of the Grieg concerto with orchestral accompaniment, is a pupil of the Volpe Institute of Music, studying under Edwin Hughes. She produced tone of very beautiful quality, showed an admirably crisp, clean technic, and played with taste and feeling. She was received with enthusiasm.

Adelina Armond's Song Recital

Adelina Armond gave an interesting song recital on Sunday evening, May 13, in the Straus Auditorium of the Educational Alliance, New York, before a very large and demonstrative audience.

She delighted the hearers with her artistic rendition of German, French, English, Italian, Polish and Russian songs, receiving much well deserved applause, many recalls and numerous floral offerings. Mme. Armond's voice is one of beauty and brilliancy. Her work displays most vividly a superior mentality which makes her singing all the more pleasurable. Her phrasing and diction are excellent and she sings with charm and individuality of style.

Giuseppe Bamboshek gave valuable support at the piano.

FITCHBURG CHORAL SOCIETY GIVES ANNUAL SPRING FESTIVAL

The annual Spring Festival of the Fitchburg Choral Society, Nelson P. Coffin, director, took place in City Hall, Fitchburg, Mass., on April 26 and 27. There were two evening concerts and an orchestral matinee. The society, comprising a chorus of 200 trained voices, was assisted by an orchestra of thirty-two players, with Louis Eaton as concertmaster. Mabel Sheddon was the official accompanist. Altogether the festival was one of the most artistic and successful events of the kind yet staged in Fitchburg, and the audiences, a capacity house on each occasion, gave ample evidence of their appreciation.

First Evening Concert

The program of the first evening concert consisted in its first part of a performance of Grieg's "Olaf Trygvasson" by the chorus and orchestra, with Geneva Jeffers, soprano; Harriet Sterling Hemenway, contralto, and Willard Flint, bass, as soloists. The second part was devoted to a miscellaneous program, in which Marcella Craft, soprano, sang the aria "Ah, fors e lui" from "Traviata," the "Inflammatus" from "Stabat Mater," and a group of five songs; Mrs. Hemenway the aria "Liete Signor" from "Les Huguenots," and Mr. Flint "Eri tu" from "Un ballo in maschera."

The Fitchburg Daily News described the work of the soloists in the oratorio, in part, as follows:

Miss Jeffers, who appeared as soprano soloist in the principal work of the evening, carried a most difficult part with refreshing ease and exhibited a voice of exceptional sweetness and tone quality. Mrs. Hemenway was at home in the contralto role and, although most of the heavy work fell to her lot, she proved capable and equal, and her voice had a fascination that held the close attention of the audience throughout the solo scores. Mr. Flint, who is widely known in Fitchburg because of his excellent work in previous productions and especially in "The Creation," when he appeared in answer to a sudden call, charmed as usual. His singing is the principal feature of the concert and in the miscellaneous program only served to increase the admiration for his voice already deep rooted in the hearts of Fitchburg music lovers.

"A flaming spirit enclosed in a slender frame," observes the Fitchburg Daily Sentinel, "that is Marcella Craft, whose appearance in this city gave to the second part of the program its special interest." A glowing and lengthy eulogy is concluded with the statement, "Miss Craft is in truth an artist with the grand style, and her singing carried the audience by storm."

Orchestral Matinee

On the afternoon of the second day of the festival an orchestral matinee was given, the program including familiar selections from Mendelssohn, Tchaikowsky, Hadley, Rameau, Palmgren, Kreisler and Puccini. Geneva Jeffers was the soloist, singing delightfully a group of songs by Brahms, Young and Rummel.

Second Evening Concert

The final concert was devoted to a performance of Horatio Parker's "Hora Novissima," followed by a miscellaneous program of arias and songs. The artists in each case were Caroline Hudson-Alexander, soprano; Marie Morrissey, contralto; Theo Karle, tenor, and Willard Flint, bass. Mr. Flint, who is a firm believer in the doctrine of preparedness, supplied at the last minute for William Wade Hinshaw, who was billed to appear, but was detained.

The Fitchburg News contained an interesting account of this final concert, from which the following is quoted:

The lovers of music rejoiced at the magic tones of Theo Karle, noted American tenor, whose rare command of the art of singing has brought him from obscurity to the pedestal of fame. They were charmed by the sweet singing of Caroline Hudson-Alexander, and they delighted in the ease and grace with which Marie Morrissey handled her difficult role. Not the least of the factors which brought untinted pleasure to the large audience was the reappearance of Willard Flint, the accomplished Boston basso, who appeared to such advantage in the opening concert. It was simultaneously a surprise and a gratification, for the impression which he made was even more pronounced than at the first concert and the oratorio gave him even greater opportunity to show the rare quality of his voice.

A New Italian Baritone

Mari Mario, the young Italian baritone, now is in New York and henceforth must be reckoned with as one of the accomplished younger operatic artists. He appeared not long ago at one of Maurice Halpern's opera lectures, and on that occasion sang the "Eri Tu" from the "Masked Ball." He scored a real success, and discriminative listeners pronounced his artistic future to be certain and bright. The young singer started his musical career as basso, and sang leading basso roles at many of the opera houses of Europe and Central America, appearing together with such noted artists as Bonci, Stracciari, Galli-Curci, De Hildago, Muzio, Carpi and others, under the leadership of Mascagni, Guarneri, Toscanini and Mugnone. As recently as last season Signor Mario sang in Milan with Storchio and others under the baton of Toscanini. Then he journeyed to Havana, where he made many appearances, some of them in connection with Mme. Galli-Curci. The Mario success in Havana was followed by a long concert tour through Central America.

A notable circumstance about Mario's voice is that he often was told he possessed the timbre and the range of a baritone, and finally he decided to undertake some additional studies in order to convince himself whether his voice really could encompass the baritone reper-



MARI MARIO,
Baritone.

toire and range. He placed himself under Titta Ruffo in Chicago, and William Thorne in New York. He studied diligently and in a short time had affected the change from basso to baritone.

His voice has decidedly sympathetic quality, and added to his purely vocal abilities are an unusual degree of musicianship and uncommon dramatic ability. At the present moment Signor Mario is negotiating for some important operatic appearances in this country, details of which he will be ready to publish very shortly.

Galli-Curci Not Heard in Yonkers

Owing to a cold, Mme. Galli-Curci did not appear at the Rubinstein Club concert in Yonkers, N. Y., Tuesday afternoon of this week.

OBITUARY

George J. Parker

George J. Parker, who had been closely associated with the musical life of Boston for many years, both as a tenor soloist and vocal teacher, died in that city on May 6, after an illness of several months. Mr. Parker was born in Reading, Mass., on February 10, 1850. He came to Boston as a young man, and for a period of years was associated with several of the local piano concerns, including the Henry F. Miller Company. Later he studied abroad, in London, Paris and Milan, and returning to Boston, became soloist at the First Church, where he sang for twenty years. From 1877 to 1893, he was an active member of the Apollo Club. He is survived by one daughter, Mrs. Clifford Le Clear, of Woban.

Emilio di Marchi

Emilio di Marchi, the Italian tenor, died recently at Savona, Italy, whither he had retired. He was born at Varallo Sesia in 1860. Di Marchi had sung in all the leading theaters of Europe, in South America, and about fifteen years ago he was for two seasons at the Metropolitan, New York.

Guillaume Stengel

Just as the MUSICAL COURIER goes to press, the information comes to hand that last Monday evening, May 14, Guillaume Stengel, husband of Marcella Sem-

brich, the singer, died in New York of blood poisoning. He had been ill several months. Mr. Stengel had been also one of the early teachers of Mme. Sembrich, at the Lemberg Conservatory, when she was a student of the piano. The couple lived an ideally happy married life and Mme. Sembrich is completely prostrated over her loss.

Vittorio Carpi

Chevalier Vittorio Carpi, formerly a teacher in Chicago, but who retired some time ago to Florence, Italy, died recently in that city. Signor Carpi was at one time well known in Western musical circles.

Otto A. Graff

After a short illness Otto A. Graff died of pneumonia at his home in Brooklyn on Wednesday morning, May 9. Mr. Graff was born September 10, 1870, in Philadelphia, and was the son of the opera singer, Jacob Graff. When he was still very young his parents moved to New York, where he received a thorough education, beginning early to devote himself entirely to the study of music. Twenty-eight years ago, deeply interested in the German Lied, he became a member of the German Liederkreis of New York, of which at the time of his death he was the conductor. For twenty years he was the vice-director of the Liederkreis, and became in September, 1914, the successor of Arthur Claassens. For twelve years he was organist of the Evangelical St. Peter's Church, Bedford avenue, Brooklyn. In early years Mr. Graff was a member of the New York Arion Society. His wife, two sons, Arthur and John, and his parents survive him.

Spencer Clawson

Spencer Clawson, one of the best known pianists and teachers in Utah, died recently in Salt Lake City. He was not only highly respected as a musician, but also was immensely popular because of his lofty ideals, kindness of heart and unvarying charm of personality. His funeral was attended by an immense throng, and some of the best known men in Utah spoke at the services, which were largely of a musical nature, participated in by leading Salt Lake City artists.

WILL A. RHODES, Jr.



Leading engagements of popular tenor during 1914—introductory year:

- Jan. 1—North Avenue M. E. Church, concert.
- Jan. 16—Convention at Fort Pitt Hotel.
- Jan. 27—Bellevue M. E. Church, concert.
- Jan. 29—Fourth Presbyterian Church, concert.
- Feb. 6—University of Pittsburgh Glee Club, soloist.
- Feb. 17—New Brighton (Pa.) Choral, "Elijah."
- Feb. 21—Annual Bankers' Banquet, soloist.
- Feb. 24—Wilkesburg (Pa.) Presby'n Church, concert.
- Mar. 13—Wilkesburg (Pa.) "Morning of the Year."
- Mar. 19—South Side Hospital, concert, Pittsburgh.
- Mar. 20—Allegheny Hospital, concert, Pittsburgh.
- Mar. 26—Beaver Valley Male Chorus, Rochester, Pa.
- Mar. 31—New Brighton (Pa.) Choral, "Elijah."
- Apr. 14—First Presbyterian Church, concert.
- Apr. 16—Rittenhouse Concert, "In Persian Garden."
- Apr. 17—Beaver Valley Male Chorus, Woodlawn, Pa.
- Apr. 23—Tabernacle Presbyterian Church, concert.
- May 1—South Hill Church, concert.
- May 4—Greenfield Avenue Presbyterian Church.
- May 19-20—In the opera, "Chimes of Normandy," tenor role.
- May 26—Crafton Athletic Association, concert.
- June 23—Irwin (Pa.) Choral, in "Rose Maiden."
- June 25—Masonic Banquet at Fort Pitt Hotel.
- June 26—Rittenhouse concert in "Morning of the Year."
- July 7—Pittsburgh Festival Orchestra, concert.
- July 8, 9, 10—Convention of the Real Estate men of the United States.
- July 21—Pittsburgh Festival Orchestra, soloist.
- July 24—Pittsburgh Festival Orchestra, soloist.
- Aug. 1—Pittsburgh Festival Orchestra, soloist.
- Sept. 28—Printers' Convention at Fort Pitt Hotel.
- Sept. 29—K. of C. Convention at Fort Pitt Hotel.
- Oct. 14—Concert at First Presbyterian Church.
- Oct. 15—Tuesday Music Club, soloist.
- Oct. 23—Bellevue M. E. Church, Bellevue, Pa.
- Oct. 30—Pittsburgh Festival Orchestra at Carnegie Hall.
- Oct. 31—Pennsylvania State Convention of Schoolmasters.
- Nov. 1—Pittsburgh Athletic Association, soloist.
- Nov. 2—Concert at First Presbyterian Church.
- Nov. 5—K. of C. Banquet.
- Nov. 11—Allegheny General Hospital, concert.
- Nov. 19—University of Pittsburgh Glee Club, soloist.
- Nov. 20—Bellevue M. E. Church, concert.
- Nov. 26—Canonsburg (Pa.), concert.
- Dec. 3—McDonald (Pa.), concert.
- Dec. 8—Tuesday Music Club, soloist.
- Dec. 11—Butler Street M. E. Church, concert.
- Dec. 16—Kaufman Concert Benefit.
- Dec. 23—Concert of Christmas Carols at Third Presbyterian Church.
- Dec. 29—New Brighton Choral, "Messiah."
- Dec. 31—Concert at Pittsburgh Athletic Association.

Address: WILL A. RHODES, JR., PITTSBURGH, PA.

SHREVEPORT'S SECOND ANNUAL FESTIVAL BRILLIANT PROPHECY FOR FUTURE EVENTS

Christine Miller, Frederick Gunster, Leonora Allen, Lillia Snelling, Arthur Hackett, Charles Gallagher, St. Louis Symphony Orchestra, Max Zach, Conductor, Provide Good Music

Gibeland, La., May 7, 1917.

The second annual spring music festival at Shreveport, La., under the auspices of the Shreveport Music Festival Association, April 25, 26 and 27, can be recorded as a brilliant financial as well as artistic success, a happy combination which, unfortunately, does not always exist in music festival ventures. That such success has crowned Shreveport's incursion into the spring festival field for two consecutive seasons is indicative of two significant facts—good business management on the part of the sponsors of the association and a genuine desire among the music lovers of Shreveport and surrounding territory to avail themselves of the splendid educational opportunities afforded by these annual musical events. It was natural that Shreveport's first spring festival, which occurred last year, should by reason of its novelty to the general public, be regarded, notwithstanding its very marked success, as somewhat in the nature of an experiment. The even greater success of this season's festival, however, is proof positive that Shreveport has established for herself a permanent place among the musically important cities of the South.

Festival Association Attractions

The attractions which the Festival Association presented this year were Christine Miller and Frederick Gunster in joint recital for the first concert, and the St. Louis Symphony Orchestra, under Max Zach, for two evening concerts with Leonora Allen, soprano; Charles Gallagher, basso; Lillia Snelling, contralto, and Arthur Hackett, tenor, as soloists. An additional matinee lecture-concert under the baton of Frederick Fischer, assistant conductor, was given on the third day for the benefit of the younger music students. The association was also sponsor for a concert by John McCormack in December, which, though coming previous to the spring festival, was included as one of the series.

The concerts were all given at the Coliseum at the State Fair Grounds, there being no auditorium in the city proper capable of accommodating the festival audiences. Chosen, perforce, by the association as a dernier resort, the Coliseum has proven a veritable jewel of acoustic excellence, eliciting warm expressions of approbation from both singers and orchestra. Indeed, it is a question whether a building specially constructed for the purpose could show better acous-

tic properties, both from the standpoint of artist and hearers.

Miller-Gunster Recital Draws Capacity Audience

The first concert, the joint recital of Christine Miller, contralto, and Frederick Gunster, tenor, with Harriet Bacon McDonald, the well known Dallas pianist, as accompanist, drew a capacity house. The fact that all three artists were Americans and that they presented the initial concert of the series, came as a fitting coincidence to the prevalent spirit of patriotism with which Shreveport is so thoroughly imbued. Both artists were in excellent voice and were received with unbounded enthusiasm, the encores which they

tive and technical powers, to which she was, however, at all times equal. If there was any number in which she excelled more than another it was probably in the splendidly rendered aria, "My Heart Is Weary," from "Nadeshda." Those who heard Miss Miller in former seasons are unanimous in the opinion that her voice, while always of exquisite quality, has also grown greatly in volume during the past two or three years. However, there is not the slightest suggestion of forcing to mar the velvety, cello like quality of her tones, notwithstanding the astonishing power which this winsome little artist exhibits. The excellent enunciation of both artists was a joy to the hearers, who scarcely missed a word, even of their dialect songs. Both Miss Miller and Mr. Gunster drew heavily upon the works of American composers in constructing their program, thus giving the audience an opportunity (unfortunately all too rare) of acquainting itself with some of the best works of representative native writers. Mrs. McDonald was a sympathetic accompanist, or, rather, one should say collaborator, for the harmonic background which she provided for the soloists was in the highest degree artistic. A patriotic conclusion was given to the program when the audience was requested to stand and join the two artists in singing "The Star Spangled Banner," which all did with evident enjoyment.

First Evening Concert

The first evening concert by the St. Louis Symphony Orchestra, under Max Zach, conductor, was also greeted by a full house. The main number on the program, the seldom heard Kallinikow symphony in A major, was, of course, in the main a novelty to the audience, but notwithstanding its unfamiliarity to the majority of the hearers it awakened very evident interest as was manifested by the enthusiasm with which it was received. Mr. Zach's interpretation, as was the case with all the orchestral numbers, was of a refined and scholarly nature, exhibiting a well-proportioned combination of dignity and fire. Many of the classic orchestral traditions which Mr. Zach must have acquired during his connection with the Boston Symphony Orchestra are to be noted in the playing of his own men, particularly in his reading of Beethoven wherein he seems to be at his best, as was evidenced in his magnificent interpretation of the "Eroica" symphony at the second evening orchestral concert. Leonora Allen, soprano, and Chas. Gallagher, basso, were soloists for the first orchestral concert, Miss Allen singing the "Depuis le jour" from "Louise," and Mr. Gallagher the "Invocation" from "Robert le Diable." Both artists scored a triumph, being insistently recalled for encores. Miss Allen revealed a voice of purity of quality and intonation as well as dramatic intensity, and Mr. Gallagher, who, en passant, is already well known by Shreveport music lovers, firmly re-established his hold on their affections by his telling interpretation of the majestic "Invocation."

Orchestral numbers by Wagner, and Weber-Berlioz concluded the program. The following afternoon was devoted to a highly interesting and instructive lecture concert by the orchestra, the explanatory lecture being delivered by Frederick Fischer, assistant conductor. Though intended, primarily for school children and younger music students



SOME ARTISTS AT SHREVEPORT.

Seated, right to left, Frederick Gunster, tenor, and Christine Miller, contralto, who gave a joint recital in Shreveport, La.; Harriet Bacon McDonald, their accompanist. Standing, Mrs. E. H. R. Flood, president of the festival association.

were compelled to give almost doubling their program. Mr. Gunster impresses one as a thoroughly conscientious artist of the highest ideals and possessed of a well nigh faultless technical equipment, his voice exhibiting the true "golden tenor" quality of which one hears so much, and, in reality, so seldom really hears. His numbers covered a wide range of styles, ranging from the classic simplicity of the Gluck "O del mio dolce ardo" to the very modern "Desert Songs" of Gertrude Ross, wherein he proved his powers of dramatic interpretation. Miss Miller was an instant favorite with the audience, both by reason of her charming personality as well as her exquisite art. Her selections, which also covered a wide range of contrasting styles from the simple Scotch ballad to the modern dramatic writers, made severe demands upon her interpreta-



PRESIDENT OF THE SHREVEPORT (LA.) MUSIC FESTIVAL ASSOCIATION AND SCENES AT THE FESTIVAL HELD THERE RECENTLY.

(1) Frances Oley Flood, president of the Shreveport Music Festival Association. (2) Charles Gallagher (left) and Arthur Hackett in a jovial mood. (3) Left to right: Mrs. F. O. Flood, Harriet Bacon McDonald, Mrs. E. G. Palmer, Christine Miller and Frederick

Gunster. (4) Max Zach and some of his soloists "making friends" with the twins who came seventy miles to hear the St. Louis Symphony Orchestra. Left to right: Arthur Hackett, Max Zach, Leonora Allen, Lillia Snelling, and A. J. Gaines, manager of the

orchestra. (5) Left to right: Christine Miller (standing), William Walker Todd, MUSICAL COURIER correspondent; Harriet Bacon McDonald and Frederick Gunster.

this concert was of such a charming and delightfully instructive nature that it appealed as thoroughly to the trained musician as to the novice.

Second Evening Orchestral Concert

The second evening orchestral concert, which concluded the festival was devoted to the Beethoven "Eroica," Saint-Saëns' "Le Rouet d'Omphale" and the Wagner overture to "Rienzi," with Lillia Snelling, contralto, and Arthur Hackett, tenor, as soloists, Miss Snelling singing "Adieu forets" from "Jeanne d'Arc" and Mr. Hackett the "Flower Song" from "Carmen." Both artists achieved individual ovations, being repeatedly recalled for encores, and establishing themselves firmly in the regard of their first Shreveport audience.

"Brilliant Prophecy" for Future Events

The emphatic success of this, the second annual festival is a brilliant prophecy of a still greater one for next year's festival, for which preparations are already in progress. To the retiring president, Frances Otey Flood, and her faithful band of co-workers, the vice-presidents, secretary, treasurer and board of management, is due unbounded credit for the strenuous labors, the extent of which can be realized only by those who have undertaken a like task, they have expended in putting the Festival Association securely on its feet. Especially is credit due the optimistic president whose faith in the ultimate musical future of Shreveport has never faltered, and whose enthusiasm and indefatigable labors in the cause of music for many years past have been the motive power which has finally made possible the present Festival Association. In addition to her labors in the festival field, Mrs. Flood has also been active in helping to provide other excellent artists throughout the season, thus steadily paving the way for an ever growing appreciation of the highest in the music world. W. W. T.

Campanini Issues Preliminary Notice of His Coming New York Season

General Director Cleofonte Campanini, of the Chicago Opera Association, has issued his preliminary notice by mail to subscribers for the four-week season of his company at the Lexington Theater, Lexington avenue at Fifty-first street, beginning on the 22d of next January. This announcement gives only the calendar, schedule, prices of seats and the arrangement of six different serial subscription forms, but the repertoire and list of artists will not be announced until they can be given complete a few weeks hence. Mr. Campanini states that all of the important stars of his past season in Chicago have been retained for the season of 1917-1918, but that negotiations for a number of other international notables, several of whom have never before sung in America, are under way, and will doubtless soon be completed.

John Brown, former comptroller of the Metropolitan, will manage the Chicago Opera Association's New York engagement, and has taken offices for this purpose in the Empire Theater Building, at Broadway and Fortieth street, where subscription registration will be conducted. The preliminary notice with subscription blank has been mailed to 25,000 music patrons in Greater New York and its environs.

The subscription series will be as follows: a, three Monday nights, commencing January 28, 1918, and one mid-week matinee to be announced later; b, four Tuesday nights, commencing January 22, 1918; c, four Wednesday nights, commencing January 23, 1918; d, four Thursday nights, commencing January 24, 1918; e, four Friday nights, commencing January 25; f, four Saturday matinees, commencing January 26. The prices follow the same scale as those prevailing at the Metropolitan. They will be:

	Per seat for single performances.	Per seat for 4 subscription performances.
Orchestra and Orchestra Circle	\$6.00	\$24.00
Dress Circle Balcony	3.00	12.00
1st Balcony	2.50	10.00
2nd Balcony	2.00	8.00
2nd Balcony	1.50	6.00
2nd Balcony	1.00	4.00

RICHMOND'S TWENTY-FOURTH ANNUAL MAY FESTIVAL SEASON

May 7 "Elijah," With Clarence Whitehill, Inez Barbour, Margaret Keyes, Morgan Kingston—May 8, Mabel Garrison and Giovanni Martinelli—May 9, Galli-Curci and De Luca—The Metropolitan Orchestra, Richard Hageman, Conductor

Unquestionably the finest oratorio performance ever heard in Richmond, Va., was given by the Wednesday Club at its opening concert, Monday night, May 7, when this splendid choral and festival organization, which is now in its twenty-fourth season, sang Mendelssohn's "Elijah." "Elijah" has been given in Richmond several times, but on no previous occasion can it be favorably compared with its presentation this spring. The outstanding feature of the production was the splendid work of the Wednesday Club chorus, which numbered three hundred and fifty voices, under the directorship of Professor W. Henry Baker. More than one hundred voices have been added to the chorus since last season, and much praise and commendation is due to John G. Corley, the enterprising president of the club, for this remarkable advance. The Metropolitan Orchestra furnished a splendid accompaniment to the work and much is to be added to the praise so often accorded to the club's conductor, W. Henry Baker. The notable cast of soloists that came to Richmond to sing "Elijah" was headed by Clarence Whitehill, of the Metropolitan Opera Company. Inez Barbour was the soprano, and her singing was pleasing indeed. Morgan Kingston, the tenor, rendered his two arias especially well. Margaret Keyes' splendid contralto voice won her hearers completely with her singing of "O Rest In the Lord," to which the audience responded immediately with applause that expressed its desire to hear more. Another artist of the evening was the young and beautiful soprano of Richmond, Mrs. Francis West Reinhardt. Her singing of the second soprano part in the trio and as soloist in the role of "Youth" was some of the most exquisite bits heard through the whole evening. Last but not least, let it be said that first honors go to Clarence Whitehill for his magnificent singing of "Elijah." Mr. Whitehill is already a great favorite in Richmond, and throughout the evening his singing was a revelation and inspiration. At the close of the oratorio, the artists, chorus and whole audience stood while "America" and "The Star Spangled Banner" were sung. The stage was decorated with flags of the United States, Great Britain and France.

Garrison and Martinelli Win All Hearts

Mabel Garrison, soprano of the Metropolitan Opera, surprised Richmond with her splendid singing, while the audience literally rose to the powers and charm of Martinelli.

If there is anything around Richmond today that Mabel Garrison wants, from the handsomest bachelor to the tallest building, she has only to say the word. The wonderful young soprano won it last night at the City Auditorium, with ease, by her delightfully fresh voice and her sparkling smile. As she walked out among the long horns, big drums and numerous stringed instruments, backed by a banked chorus of several hundred, she looked a petite creature, likely to be overwhelmed by sound, but a few bars of the "Polonaise" from "Mignon" changed that idea, as her commanding voice rose above everything. She is a young Melba, with an added warmth that is reflected in her smile. The same diamond clear tones, the same velvet ease in the runs and the same top notes, which, however high they are, have the feeling of further limits untouched. All Miss Garrison's numbers were the tried favorites of coloratura sopranos; the florid streams of birdlike melody that the world has loved since the days of Jenny Lind. The runs that follow the flute are always especially alluring, and the execution of Miss Garrison's echo was flawless. Her singing of "Charmant Oiseau" by David will not soon be forgotten by those who heard it. As the encore she sang "Dixie" with a snap and zest that brought salvos from her hearers. Later, as a second encore to "Voce di Primavera" the fascinating Strauss waltz, she sang "Comin' Through the Rye," with piano accompaniment.

Martinelli was a big attraction of the festival last season and on his return this season, he more than repeated his great triumph. Even after he had sung six operatic arias the audience would not let him go, but made him repeat

the last one. The quality of his voice is big and rich and of irresistible beauty. It was for such voices that Puccini wrote, and Mr. Martinelli was at his finest in the Puccini arias. His first number was from "Manon Lescaut," and in it he disclosed to those who had not heard him the splendor of his voice. For encore, he sang the great "La Tosca" air, "E Lucevan le stelle." Later he sang the "M'appari," from "Martha," and to insistent demands returned and sang more of Puccini; this time, "Che gelida manina," from "Bohème." After the "Flower Song," from "Carmen," which was an example of the art of singing he overjoyed the house with "Donna e mobile," from "Rigoletto." Still the audience would not let him stop, and he came back—smiling and happy, a sunny, red Italian—and dashed into the "Rigoletto" air again. A splendid artist with a great and rare voice, Mr. Martinelli is certainly one of the finest tenors who have sung here in many a day. Under the able direction of Richard Hageman, the Metropolitan Orchestra played the overture from the "Bartered Bride" by Smetana; "Carnival in Paris" by Svendsen; "Invitation Waltz" by Weber; "Marche Militaire" by Saint-Saëns. The concert closed with the audience and soloists singing "The Star Spangled Banner" and "Dixie."

May 9—Galli-Curci and De Luca Conquer Richmond at First Hearing

Richmond's annual musical event came to a close in a veritable blaze of glory. It was an enthusiasm kindled by admiration, yes, even more—bewilderment at the marvelous voice of Amelita Galli-Curci, the young Italian woman, who, unheralded and unknown, electrified the Western metropolis in a single operatic performance, and on that night reached the top rung of the ladder of fame. An expectant audience gave her a rousing welcome on her appearance, and after hearing "Caro Nome" from "Rigoletto," was perfectly willing to admit that she justified to the fullest extent all that had been written of her by her critics. Added to the coloratura qualities, Mme. Galli-Curci has rich, full, thrilling tones in her lower voice and in her entire register such delicacy and warmth, added to a limitless breath supply, that her singing of each number left the hearer palpitating. One thought of Shelley's "Skylark" and all kinds of lovely sounds in nature. The bells in the "Bell Song" from "Lakmé" were not so sweet and resonant; the flute in the "mad" music from "Lucia," although exquisitely played, was a dull sound compared to the voice that followed it. In her encores of little songs, she had the charm of the lieder singer as well. No natural sweetness and feeling have been cultivated out of Mme. Galli-Curci's voice, as so often happens to sopranos, to secure brilliance and volume. She had them all, and with a manner so quiet it has the effect of shyness. Composers will rise to write new songs for her to sing; she has already achieved all the old ones and youth still rests upon her face.

De Luca proved himself a capable artist in "Bella siccome un'Angela" from "Don Pasquale," and the "Serenade" from the "Damnation of Faust," but in his generous encores he swept his audience away with enthusiasm. He sang both the "Figaro" songs, beloved of baritones who possess the touch of comedy; and sang them with features so mobile and such speed in vocalization that he had an audience chuckling with amusement and delight. "The Vision Fugitive" from "Herodiade," was rendered with fine, flowing tones of great beauty, proving Mr. De Luca a singer of power and charm.

Both in his own numbers and in the accompaniments, the orchestra did its most capable work of the season tonight. Mr. Hageman's consideration for the singers is notable. Too often the leader seems to remember only the players and compels the singer to do the best he can on top notes. With his orchestra it is otherwise and tribute should be paid to it. Two movements from the symphony "Pathétique" of Tchaikowsky were the most brilliant numbers of the entire festival, full of grace in the first movement, and with the majestic military theme in the second that makes it one of the splendid pieces of orchestra repertoire. Dvorák's "Carnaval" is rarely heard. It contains melodies that are most engaging. "A Night on Bald Mountain," by Moussorgsky, begins in storm and ends in moonlight, reversing the usual order of "program" numbers. Brilliant and tuneful, it leads the imagination to see witches riding the wind, while the demons dance, and the finale is devoted to poetry of romance. "Two English Dances," by Percy Grainger, very charming compositions, closed the program. "The Star Spangled Banner" and "Dixie" were sung by the artists and audience. W. H. B.

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Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
Feb. 4, Seattle	Mar. 25, Fresno	Apr. 29, Omaha
Feb. 11, Portland	Mar. 25, Sacramento	May 7, Milwaukee
Feb. 18, San Francisco	Mar. 25, Los Angeles	May 14, Palace, Chicago



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GIACOMO RIMINI.

Leading baritone of the Chicago Orchestral Association, who appeared last season in various roles, among which were: Amonasro ("Aida"), Girard ("Andrea Chenier"), Rigoletto, Tonio ("I Pagliacci"), and Falstaff. Of him in the role of Falstaff the Chicago Daily Journal said the following: "Rimini was a perfect representation of the operatic Falstaff. He was a source of great entertainment. He sang the role excellently. He is a talented pantomimist. He also costumed Falstaff with a good deal of skill. Probably the reason why Falstaff has not been given before is because Rimini was not with the company."

DALLAS HAS SECOND ANNUAL CONVENTION OF TEXAS F. OF M. C.

The second annual convention of the Texas Federation of Music Clubs was held at Dallas, May 2, 3 and 4, all meetings, both business and social, being held at the Adelphi Hotel, through the courtesy of the management.

Beginning Wednesday morning, May 2, there was a meeting of the executive board followed by the report of the delegates to the Credentials Committee. The convention was called to order by the president, Mrs. John F. Lyons, of Ft. Worth, Wednesday afternoon, at 2 o'clock. After the invocation by the Reverend William M. Anderson, addresses of welcome were given by the Hon. Joseph E. Lawther, mayor of Dallas; Samuel Hanley, secretary chamber of commerce, and Mrs. Frank H. Blankenship for the Music Clubs of Dallas. The response from the president, Mrs. John F. Lyons, was followed by others from the honorary members, by Mrs. Henry Fall (Houston), Texas Federation of Music Clubs; Mrs. Bryan Snyder (Marshall), Texas Music Teachers' Association; Harriet Bacon MacDonald (Dallas), State Art Association; Mrs. J. B. Dibrell (Seguin).

Formal Opening by Mrs. J. F. Lyons

A short musical program followed three songs by Mrs. Alex. Coke, soprano, Dallas, and two piano numbers by Else Sternsdorff, of San Antonio. Reports of the several committees and recommendations by the retiring president, Mrs. Lyons, closed the afternoon meeting of the first day.

A tea at the Dallas Country Club was given by the Music Clubs of Dallas to the visiting delegates.

Wednesday Evening Offers Musical Program

The evening of Wednesday was given over to a musical program. Contributing to the pleasure of the four or five hundred guests were the Dallas Male Chorus, David L.

Ormesher, director; Bertha Freeman Lewis (Ennis), Helen Norfleet (Denton), pianists; Stella Owsley (Denton), Mrs. Ed. Polk (Corsicana), Helen Fouts Cahoon (Fort Worth), sopranos; Julian Paul Blitz (Houston), cellist; a short lecture on music as a mental, physical and spiritual factor in education, Alexander Henneman, St. Louis.

Reports Interspersed With Music

On Thursday morning, after the invocation by Dean Harry T. Moore, came the reports of the standing committees on club extension, Mamie Folsom, Wynne (Dallas); contest, Blanche McKie (Corsicana); course of study and program exchange, Mrs. Virginia Ryan (Waco); library extension, Mrs. Gae Russell (Sulphur Springs). There were two talks, one on "Credits in the Public Schools" by Myrtle Dockum (Corsicana), and the other, "Music Extension Work at C. I. A. at Denton" by Notheira Barton (Denton). In this talk, Miss Barton offered to the clubs from the college the services of its artist teachers for concerts anywhere over the state for only the payment of their actual expenses. A wonderful opportunity for the smaller clubs!

These talks were interspersed with piano number by Mrs. William Neal Stewart (Dallas), and violin by Mrs. Charles Jones (Dallas).

A luncheon was given by the music house of Thomas Goggan & Brothers.

More Club Reports

Thursday afternoon were more club reports. Report of the Birmingham biennial, by Louise Pace (Corsicana); talk on "Standardization of Teaching," Samuel S. Losh (Ft. Worth); "Artists' Bureau," Mrs. Gentry Waldo (Houston). Resolutions were passed to change the policy of the Artists' Bureau, doing away with all registration fees and using it only as an Advisory Board.

Musical numbers were given during the afternoon by Mary Terrell (Dallas), pianist; Mrs. Roscoe Golden (Dallas), contralto; Fern Hobson (Dallas), violinist.

Thursday Evening's Music

Thursday evening, another musical program. Those contributing were the Schubert Choral Club, Julius Albert Jahn, director; E. Clyde Whitlock (Ft. Worth), violinist; Mrs. G. Fred Thompson (Dallas), contralto; Carl Venth (Ft. Worth), violinist; Mrs. Davies (Ft. Worth), pianist; Mr. Hochstein (Dallas), cellist; Harold Kellogg (Dallas), baritone; Mrs. Frank H. Blankenship, (Dallas), soprano. Two of Mr. Venth's compositions were played, trio for violin, cello and piano, and a sonata for piano.

Friday Morning

Friday morning, more club reports and committee reports on "Scholarship, Public School Music," and talks on "Public School Music in Dallas," by Miss Pitts, and a paper read from Carl Venth on a "Symphony Orchestra for the State of Texas." A piano solo was given by Martha Rhea Little of Dallas.

Banquet to Retiring President

Honoring the retiring president, Mrs. John F. Lyons, a banquet was tendered in the Palm Room of the Adolphus. Sam S. Losh, of Ft. Worth, was toastmaster, and short talks were made by Mamie Folsom Wynne, Mrs. R. C. Bryant of Ft. Worth, and Mrs. Harry L. Obenchain gave one of her rare negro dialect sayings on "A Musical."

The result of the election of officers during the afternoon session was, Louise Pace (Corsicana), president; Mrs. Frank H. Blankenship (Dallas), first vice-president; Mrs. J. Lee Penn (Waxahachie), second vice-president; Mrs. T. H. Wear (Ft. Worth), recording secretary; Beatrice Eikel (Sherman), treasurer; Mrs. Gentry Waldo (Houston), auditor; Dorothy Drane (Corsicana), corresponding secretary; members of executive board, Mrs. J. F. Lyons (Ft. Worth), Mrs. Gae Russell (Sulphur Springs), Ima Hogg (Houston). Resolutions were adopted thanking Dallas officials and Dallas people for courtesies shown the convention while in the city and the recommendation that the federation buy a membership in the Red Cross was unanimously carried.

A meeting of the officers and executive committees was announced at Dallas, Saturday, May 12, for the appointing of all necessary chairmen, etc.

Last Meeting of Dallas Music Study Club

The last meeting for the season of the Music Study Club was held Wednesday, May 9. This was simply a business meeting and the following officers were elected for the ensuing year: President, Mrs. Alex Coke; vice-president, Mrs. Frank H. Blankenship; secretary, Mrs. Charles Purnell; treasurer, Mrs. Eugene Bullock; parliamentarian, Mrs. Russell Rogers; librarian, Mrs. Juanita Price; program committee, Mrs. Jesse Lee Johnson, Mrs. Charles Jones, Mrs. El. J. Gibson. H. B. M.

Powell Pupil Finishes Gratifying Season With the Bracale Opera Company

Clara Loring, the young artist-pupil of Douglas Powell, is at the Hotel McAlpin, New York, having recently terminated her season with the Bracale Opera Company. Miss Loring says that she expects to spend the summer months working on several new operas which she has been engaged to sing next season, when she rejoins the company for its run in Havana and later in California.

Miss Loring was heard and engaged by Mr. Bracale immediately after she had made an instantaneous success when she appeared at one of the Manhattan Opera House Sunday night concerts the beginning of this season. She made her debut in "Lucia" in which she was warmly received by the audiences. Another opera in which she also sang with much favor was "Rigoletto." In spite of the fact that she had never before sung in opera, she credited herself with so much success that she was re-engaged to appear with that company next season. Miss Loring is but twenty years old, extremely attractive looking and is said to possess a voice of unusual beauty. She has just made a contract with a talking machine company to make a number of records during the summer months.

The young singer will continue her work until the fall under the direction of Mr. Powell, to whom she owes much of her success.

Success of Loretto C. O'Connell Pleases Eleanor Spencer

Loretto C. O'Connell, pianist, gave a splendid recital at the McAlpin Hotel, New York, Sunday, April 15, in which she presented a program devoted to Beethoven, Schumann, Chopin and Liszt. Her excellent playing was most gratifying to Eleanor Spencer and reflected credit on this American pianist's ability to coach repertoire. Miss O'Connell is one of the many pianists who will undoubtedly avail themselves of Miss Spencer's summer course, and already she is working on several programs which she hopes to present in the early fall.

Miss Spencer has announced her summer class from June 15 to September 1, and while the place has not definitely been decided upon, inquiries may be made to Eleanor Spencer, Hotel Monterey, Ninety-fourth street and Broadway, or to her manager, Antonia Sawyer, Aeolian Hall, New York.

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LIVERPOOL, ENGLAND

Liverpool, England, April 20, 1917.

On April 18 the Philharmonic Choir and Orchestra, under the direction of the chorismaster, R. H. Wilson, presented Arthur Sullivan's "Golden Legend" with much success for the benefit of the St. Dunstan's Hostel (London) for blinded soldiers. Apart from the sum realized for seating accommodation, nearly \$300 was subscribed by collection at the concert. Too much praise can not be bestowed upon the principals, who did excellent work, and who were Agnes Nicholls, Elsie; Margaret Balfour, Ursula; Alfred Heather, Prince Henry; Norman Allin, Lucifer, and H. F. Lenton, a Forester. The choir rose bravely to the occasion and the orchestration was well handled. Elgar's "For the Fallen" preceded the Sullivan cantata.

Goss-Custard for Liverpool

The appointment (after competition) of W. H. Goss-Custard as organist and choirmaster of the Lady Chapel of the unfinished Cathedral has given universal satisfaction. He comes with an excellent record both as a choir trainer and organ technician, and the fact that he was recommended by Lemare as one of the recording players of the wonderful invention domiciled at Freiburg (Baden) is sufficient testimony to prove that he is more

than an ordinary executant. He entered on his duties on Easter Sunday with the good wishes of all concerned.

Owing to the war the building operations of the great fane have been suspended, but the Lady Chapel is a worthy example of Gilbert Scott's noble design and refined taste. W. J. B.

Harold Land's Pupils Engaged

Mrs. Arthur Land gave a musicale at her residence, Green Gables, Yonkers-on-Hudson, April 20. The affair was given for charity, the artists being Violet See, soprano; Elsi Buchanan, contralto; Harold Land, baritone, and Dorothy Crehon, pianist. The program ranged from ancient to modern music. Miss See and Miss Buchanan are artist-pupils of Harold Land, who, despite his great activity in church and concert, is constantly bringing worthy artist-pupils before the music loving public. Two other pupils, Mrs. Adelbert Tarbell, soprano, and Whitney C. Burr, baritone, became soloists of the First Reformed Church, Yonkers, after May 1.

Alois Trnka to Appear as Soloist With Orchestra

Alois Trnka, the Bohemian violinist, who scored at his recent recital with Lalo's "Symphonie Espagnole," has been engaged by the New York Orchestral Society, Max Jacobs, conductor, to appear as soloist in the above mentioned work at a concert in the Standard Theater, New York, on Sunday evening, May 20.

Another Charles Bowes Musicale

A delightful musicale was given by the pupils of Charles Bowes at his studio on Wednesday afternoon, May 2, at which each and everyone displayed to advantage the splendid training they had received from Mr. Bowes, whose excellent work is well known both in Paris, where he assisted Jean de Reszke, and in this city. Those who participated in the program were Ruth Winters, Mrs. W. A. Delano, Hal Fritz, Luther Marchand, and R. J. White. One specially notable feature of the program was a trio from Verdi's early work "Attila" by Miss Winters, and Messrs. Fritz and Marchand. Miss Winters, though participating in ensemble work for the first time, led with confidence and surety, and was well supported by the men. Ruth Cunningham and Lois Patterson, professional singers for several seasons past who are now doing some special coaching with Mr. Bowes, contributed some splendidly sung numbers to the program.

Mildred Dilling's Recent Dates

Mildred Dilling, America's young harpist, who is just completing a busy season, appeared as soloist last week with the Aeolian Orchestra in Brooklyn. The day before she played for the Colonial Dames of New York City. On May 22, Miss Dilling and Daisy Polk, soprano, will give a joint recital at Glens Falls, N. Y.

A GLIMPSE OF LESTER DONAHUE

By Margery Stocking

One was not led to expect much from so young a pianist as Lester Donahue, hence the surprise at his last New York recital was double. Both technically and artistically, he astonished his audience.

Personally, he impressed as a fresh faced young Irishman of graceful, yet rather "rangy" build. His ready, good nature indicated a frank optimism which should carry him far along the high road to success.

"Aufschwung," "In der Nacht," and "Traumeswirren" were given with such a rippling sense of tender charm and mystic witchery, as to carry one over the border of reality and into that vapory land of dreams where all of us live at times.

What can be more delightful or inspiring than the interpretations of the songs of youth, by a youthful brother. "Like to like" is a saying which seems to fit the case, for surely there is an invisible chord of sympathy which unites the two.

Lester Donahue still has much to learn, but there is such a naive freshness and simplicity about the impetuosity of

The first movement of a Beethoven sonata in E minor was dreamily poetic; the last number more vigorous and rough. While the young pianist is undoubtedly an admirer of the great German master, he seems to prefer the more subtle and tender of the composers.

His rendition of Liszt's "Après une Lecture du Dante" was a technical "stunt," while the "Polonaise Americaine," Carpenter, was quite typical of the nervous restlessness and hustle of America, but the Debussy numbers showed plainly where the Irish lad's real love lay. Not one bit of the French composer's sensitive feeling escaped him. He seemed to caress the keyboard at every touch.



Still a lad, he lives in his dreams, and weaves them into his music that the ideality with which he invests the composers may be seen.

A group of Schumann gave him the necessary opportunity to prove this side of his poetic nature.

his music, that one is charmed into forgetfulness of the more precise detail of perfect technic.

Considering the difficulty of rendering Bach intelligibly, Lester Donahue fully deserved the applause which his first number inspired.

An Italian "Rhapsodie" completed a most satisfying program with a whirl of dynamic vigor, but in spite of this rather tremendous climax, one could still hear the soft rippling arpeggios of the "Reflets dans l'eau" like clouds of fairies lightly dancing over the strings and away.

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Russian Symphony Experiences in the South

Any large musical organization touring in the South is sure to meet with experiences out of the ordinary which would rarely be encountered in the North and one of the most unusual was that of the Russian Symphony Orchestra on the occasion of its visit to Florence, Ala., on April 20. The Russians had been scheduled for two performances, afternoon and evening, under the auspices of the State Normal School. A broken down engine on the Southern Railway and consequent delays brought the orchestra to Florence just three hours behind time, hungry and tired, for the men had been on a dinerless train from 6:30 a. m. till 4 p. m. Such a thing as a matinee seemed out of the question, but it was found on arrival that the audience had been patiently waiting for over two hours and furthermore was quite willing to wait an hour and a half longer until luncheon could be served and the baggage brought over from the depot.

The announcement of the coming of the orchestra had created such interest locally that the plan of giving the concerts in the Normal School Auditorium had to be abandoned and the only larger hall available was the county court house. There promptly, at 5:30, the strains of the overture to "Wilhelm Tell" announced the beginning of the matinee. It is quite probable that no orchestra ever played amid stranger surroundings. The conductor and his stand were mounted on the reporters' table and on "the bench" the judge gave place to the tympani player. The prisoner's dock had as its sole occupant the tuba player and ranged along in the jury box were the basses. The others found place as best they could. Refraining from giving encores, the conductor brought the program to a close at seven o'clock.

At 8:30 the second concert began and so great was the crowd that the jury box had to be emptied of the four basses in order that a dozen men and women might occupy the places of the usual "twelve good men and true."

Another amusing incident of the day occurred when the orchestra played "Dixie" as an extra number. As the familiar strains floated out through the open windows of the courtroom, shopkeepers and customers alike were brought to the pavements of the surrounding square, and as they advanced they uttered a peculiar yell. The property man who chanced to be guarding the trunks in the lower hall thought that perhaps the interned German sailors had escaped from a nearby camp and were about to attack the court house and their Russian enemies. It transpired that it was only the old Rebel yell which "Dixie" had called forth.

A Baltimore Oratorio Event

Probably the most important musical event in the tonal life of Baltimore took place very recently when the Oratorio Society of that city, Joseph Pache, conductor, gave a performance of Pierné's "Children's Crusade." The organizations participating in the event were the Oratorio Society of Baltimore, a children's chorus of four hundred voices, the Women's Philharmonic Chorus, the Musical Art Club, and the Philadelphia Orchestra. The audience showed tremendous enthusiasm, and was delighted with the finished work of the participants and the authoritative, sympathetic and temperamental conducting of Joseph Pache. One of the Baltimore newspapers said that the performance instead of merely realizing expectations far exceeded them, and called the achievement "remarkable and one that will go down into history among the most notable of the Oratorio Society's events." Another leading newspaper corroborates the foregoing report, and speaks of the finished singing, the spirited attack, and the excellence of Joseph Pache's conducting. Of the soloists, the hit of the evening was made by Theo Karle, tenor. Others who sang parts were Mrs. Charles Morton, Mrs. Walter H. Billingslea and Charles Bright.

Something Explosive!

On April 16, at 2 p. m., upon the arrival of the Union Pacific train No. 41 at Pocatello, Idaho, there was unusual excitement apparent at the station. Outside the crowd waited breathlessly while the station master and the train conductor followed by two detectives entered the parlor car to look for explosives carried by one of the passengers. A wire from Ogden had notified Pocatello that "a large sized German on his way to the Pacific coast had with him a long leather case full of bombs." Much to the astonishment of Skovgaard, the famous Danish violinist (who was just enjoying a most complete lunch), the station master asked him to "hand over his ammunition." To Skovgaard's still greater astonishment, his violin case was pointed out. Only after the violinist had drawn the bow a few times over both of his violins would the railroad men be convinced. Afterward the colored porter, with a broad smile, explained to the artist: "When you all entered the car and Ah wanted to carry your large case, you all refused to let me have it, so Ah thought something suspicious must be inside of it, and as Ah could hear by your accent that you were not American Ah wired back to Ogden that some one was going to blow us up."

France Honors Eddy

Another honor has been conferred upon Clarence Eddy, the noted organist. Already the only American who holds honorary membership in the famous Royal Academy of St. Cecilia, Rome, he now has been made "Officier d'Académie" of France. This decoration recently was conferred by the French Government "in honor of his great ability as an organist, and in appreciation of what he has done for French music."

Announcement of the conferring of this honor was made by the Oakland Chamber of Commerce at the request of the officers of the First Presbyterian Church of this city, whose organist is Mr. Eddy. He has aroused great musical interest in Oakland by his semi-monthly recitals on the church organ.

Mr. Eddy is now arranging his itinerary for a second

transcontinental tour of the United States, which will begin early next fall.

At a recent service at his church he played what he called "a pretty bouquet" on the organ, namely, "Song of Chrysanthemums" (Bonnet), "To a Wild Rose" and "To a Water Lily" (MacDowell), and "Trailing Arbutus" (Davis).

Gertrude Landale's Montreal Laurels

Gertrude Manning Landale, Miller Vocal Art-Science student, under Adelaide Gescheidt's instruction, won exceptional favor in Montreal, where she gave a recital under the auspices of the Daughters of the Empire, in aid of Iverley Settlement Benefit, for soldiers. Mrs. Landale appeared before a large, fashionable and thoroughly musical audience. The Montreal Gazette and Star said: "Mrs. Landale has a dramatic soprano voice of unusual range and power and of singular beauty, freshness and poise. Added to this, a most delightful stage presence won for her the real ovation she received. The arias, 'Un bel di' from 'Madame Butterfly,' and 'Depuis le Jour,' from 'Louise,' were beautifully sung. Her rendition of a suite of French chansons exhibited delicacy of style, and the old English suite, Purcell's 'Passing By,' and 'Pretty Polly Oliver,' were excellently sung. The artist had to respond to many encores before the audience would leave."

Artist-students of the Miller Vocal Art-Science method will give a recital at Dr. Miller's, 17 West Fifty-fourth street, New York, May 4, 8.30 p. m.

Philadelphia Greets Lydia Locke Warmly

Lydia Locke was given a warm reception in Philadelphia when she appeared at the concert at the Metropolitan Opera House, April 28, arranged by the "Forward," to celebrate its twentieth anniversary.

Miss Locke sang "Chant Vénétien," Bemberg; "Si tu le veux," Koehlin; "Villanelle," Sibelle; and "Lo, Here the Gentle Lark," Bishop. She was assisted at the piano by Emil Pollak, and the brilliant young flautist, Richard Forster, who played an obligato. Miss Locke sang David's "Charmant Oiseau" and some popular songs, as encores.

From the moment Miss Locke stepped on the stage, her audience was with her. An ovation followed each appearance. Miss Locke certainly has every reason to be satisfied with the reception which the capacity audience at the Metropolitan Opera House gave her.

Sixty-five men of the Philadelphia Symphony Orchestra, and Ossip Gabrilowitch were on the same program.

Caruso Sees Minnie Tracey

During Caruso's recent concert tour he spent several days in Cincinnati, and while there kept very much to his suite in the hotel and saw practically no one socially except Signor Tirindelli, an old friend of the tenor, and another equally valued acquaintance, Minnie Tracey. Many years ago she appeared with Caruso at the Lirico in Milan, and also at the Genoa Opera. Caruso gave a little supper after his recent Cincinnati concert, at which, outside of Mr. and Mrs. Coppicus and Mr. Bartholemey, the only other guests were the Tirindelli family and Miss Tracey.

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Bay View Assembly Offers Summer Attractions in Music

Bay View, Mich., is located some sixty miles from the northern point of the State on the Western side. Nestling among the moss covered rocks and the cool pines it overlooks Lake Michigan and the cottages and hotels which give refuge during the summer months to some 10,000 heat stricken individuals from the Southern and Middle Western States. In the heart of this community is a thriving Chautauqua known as the "Bay View Assembly," which has for its object the supplying of the intellectual need of these thousands and each summer gives a series of concerts, lectures, etc. The growth in musical interest has been so great that in 1917, during the short season from July 23 to August 19, there will be twenty-four important musical events—the annual music festival at the close of the season holding the leading place.

The season will open on July 23 with a concert by a male chorus assisted by George Rasely, tenor, of New York, who will be heard several times during the season. At this time the audience which usually numbers around 2,500 persons, will be given an opportunity to sing some of our national anthems—this they do with a whole hearted enthusiasm that makes our more "sophisticated" Easterners bow their heads in shame. How well the people love to sing is shown by the fact that for a period of five weeks, at 9 o'clock each morning from one hundred to one hundred and fifty men and women come to rehearsals on whatever choral work is undertaken. As a result a number of choral concerts are given during the season. On August 8 the mixed chorus will sing a program of miscellaneous works by Elgar, D'Indy, Grainger, Bruch and others. Léon Marx, the popular Chicago violinist, will be the soloist.

August 15-17 inclusive will be devoted to the annual music festival. The first evening, August 15, is given entirely to operatic music, by chorus and orchestra assisted by Enrichetta Onelli, soprano; George Rasely, tenor, and Edgar Schofield, baritone, all of New York. On the night of August 16, Marie Sundelius, of the Metropolitan Opera Company, will be heard in one of her charming song recitals. On the last night, August 17, all the forces will be assembled to give "The Cross of Fire," by Max Bruch—thus ending the festival—a "blaze of glory."

The moving spirit in this promising enterprise is an enthusiastic young New York conductor named Howard D. Barlow, who has the following to say about the project: "It is indeed interesting to see that even in the 'woods of Michigan' there is this sincere love for serious music. For thirty years cheap traveling companies were engaged to fill 'holes' and save money. The audiences rebelled against this imposition, demanding the best or none at all. In the past few years the plan has been changed and offerings now are the best that can be obtained for the resources at hand. The audiences revel in the chamber and choral music which seems to me an excellent omen for the future. They do not want either the sensational or the trite, but honest and sincere music rendered in an unpretentious yet dignified manner."

Intelligent Comment on the Rubel Trio

An example of discreet, intelligent, concise and aptly expressed comment on a musical performance is the following from the Rochester Post-Express of April 19 referring to the recent appearance there of the Edith Rubel Trio:

The second recital by the Edith Rubel Trio at Genesee Valley Club yesterday afternoon was as enjoyable as it promised to be. These three young women have developed a musical entertainment of much charm. They choose—or for Rochester they have chosen—music in the smaller forms to which they give the nice detail in performance which it deserves and they prove conclusively that it is possible to give representation to a wide range of schools and composers of the best in music without trying the patience of a casual concertgoer who is not seeking educational opportunity. Yesterday's program had numbers that represented the writing of music in three centuries and by some ten composers, among them Handel, Mozart, Tchaikowsky, Debussy and Percy Grainger. There was variety in plenty, and yet the program was constantly tuneful and the playing was spirited.

Instrumental ensemble playing is a field of recital work which has been too little cultivated in this country. We have had the Kneisels as a musical blessing and now they are gone. We have the splendid Flonzaley Quartet. But there is still honest cause for music lovers' joy when a good instrumental ensemble is discovered. The Edith Rubel Trio is a welcome addition to music organizations known to Rochester.

Linnie Love and Lorna Lea Engagements

Linnie Love and Lorna Lea, soprano and contralto, who are making a specialty of duets, entertained at a small gathering at the home of Mrs. H. H. Frazee, April 29. Marie Cahill, the well known light opera star, was the guest of honor.

The Metropolitan Opera Quartet, composed of Linnie Love, Lorna Lea, Teles Longtin and Harry Donaghy, were featured to sing at the tenth annual entertainment, April 30, at the Scottish Rite Temple, Jersey City, N. J., under the auspices of the Scottish Rite of Freemasonry.

The quartet rendered solos, duets and quartet, and were recalled again and again. Moritz E. Schwarz, director of music at this Temple, played organ pieces at the beginning of the concert. A banquet and dancing followed.

Schlieder Lectures at the Guilman Organ School

Frederick Schlieder, organist of the Collegiate Church of St. Nicholas, New York City, and one of the leading spirits in the New York Music Teachers' Association, delivered four lectures on "Improvisation" before the students of the Guilman Organ School during the month of April. The subjects of the lectures were "The Harmonic Law," "Melodic Creation, Its Definite Source," "Rhythm and Its Relation to Melodic Creation and Its Movement"

and "The Motive and Its Complement and Their Relation to Form." Mr. Schlieder demonstrated in these lectures that there is no mystery surrounding the creation and construction of music. Having found the fundamental principles upon which music is built, all things that enter into musical creation are explainable.

Lenora Sparkes, Opera Saver

In these days, when the artistic "temperament" has popularly come to mean irresponsibility and a generally erratic nature, it is a genuine delight to find a singer whose record proves the fallacy of such a thought. The artist who may be depended upon at all times, both to carry out his or her part of the program or fill up the breach caused by another's default, is a treasure which managers and public are quick to appreciate. And such a singer is the only English artist on the roster of the Metropolitan Opera Company. Several times this season Lenora Sparkes has sung, at very short notice, in such operas as "Thais," "Carmen," "Bohème" and "Siegfried," and she gallantly came to the rescue at one of the Sunday evening concerts there. Throughout the season of twenty-three weeks, this charming little lady from England has sung on an average of three times each week. That very English quality of dependability is hers in a great measure, and those interested are not slow to grasp this fundamental for success.

Miss Sparkes returned to New York the early part of this week, having spent a portion of the time since the close of the New York opera season, with the Metropolitan Opera Company at Atlanta, Ga. She hopes to return to her home in England next month, a trip to which her many friends are much opposed, fearing the perils of the submarine. Last season she made the trip in safety, and gave a number of concerts for the soldiers while abroad.

In addition to her excellent work in opera, Miss Sparkes, whose endeavors in the concert field, limited as they are, have met with gratifying success. And by limited is meant that the time of this artist—one of the busiest at the Metropolitan—is so filled that it is only before and after the close of the opera season that she is given an opportunity to develop that phase of her art. This is a phase, however, in which England has been more favored than this country, for Miss Sparkes concertized to quite an extent while abroad. Her spare time is spent in a large

measure in adding to an already extensive repertoire in French, German and Italian. Her many friends in this country trust that if she does make the dangerous trip to England this summer, she will return to America in safety next autumn.

Gray-Lhevinne Waltz First Issue All Sold

The presses this week are busy running off a second 10,000 edition of "The Heart of My Opal" that has sold out in eight months. This dainty, and very romantic waltz with words by Estelle Gray and music by Mischa Lhevinne has a firm hold upon the hearts of the public. Facts speak—this second edition is being printed because of the demand of the public.

Three of Lhevinne's popular piano compositions, used by him on tour this winter, are now being published for the first time.

A stirring Gray-Lhevinne march is out this week for full band chorus and full orchestra. Those who have heard it say "it's great."

Mme. Sturkow-Ryder

Delights Memphis Audience

Mme. Sturkow-Ryder's playing in Memphis, Tenn., was reviewed as follows in the Commercial Appeal, Memphis, April 1:

The recital given at St. Agnes Auditorium by Mme. Sturkow-Ryder on Wednesday was one that will be long remembered by those who had the good fortune to be present. Delightful is the only word that expresses the playing of this charming artist. She has all the requisites of the concert performer, unquestioned virtuosity, and, above all, that elusive, unexplainable something that grips the heart of the listener.



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FROM PIONEER DAYS TO THE ERA OF STEEL

A Sketch of Bethlehem's Musical History

By RAYMOND WALTERS

On Friday and Saturday, June 1 and 2, the Bethlehem Bach Choir will give the eleventh Bach Festival in Packer Memorial Church, Lehigh University.

It is almost startling to consider that 175 years ago, likewise in June, there took place in this community in Eastern Pennsylvania, now world renowned for its Bethlehem Steel plant, a Singstunde, or service of song, that combined music and devotion as do the present Bach Festivals. Out of the yellow handwritten pages of the "Bethlehem Diary" for June, 1742, now treasured in the archives of the Central Moravian Church, there rises, as one reads the lines and between them, a visualization of the community's forefathers assembled for this musical service—the ancestors in spirit, if not in blood, of the Bach singers of today. Illustrative of the manner of men and women they were are the gilt framed portraits that surmount the bookshelves of the archives—paintings of clean shaven, earnest eyed brethren and devout sisters wearing the inevitable "Schnepel-Hauben," close fitting caps against which Moravian femininity in 1815 waged successful rebellion. These portraits help to humanize the diary account of that notable Singstunde of 1742. There were eighty present to join in the singing under Count Zinzendorf, their gallant, fervent leader. They had just formed the first organization of the little settlement, and it was characteristic of them to have a service of praise and prayer and to sing both praise and prayer. Singstunde is a word that dots the leaves of the Bethlehem Diary. A unique page in the American musical history is furnished in annals that begin with this Singstunde of 1742, and come down to the Bach Festival of 1917. In point of time and in measure of achievement Bethlehem has had a remarkable record in music.

A Hymn Suggested Name

It was a portent that the very name of this community should be due to music. When, on Christmas Eve of the year preceding the 1742 Singstunde, Count Zinzendorf and his company assembled with the settlers in the first built log house, the Count led in singing the German Epiphany hymn:

"Not Jerusalem,
Rather Bethlehem,
Gave us that which
Maketh life rich,
Not Jerusalem."

As Bishop Levering, the historian and translator of the hymn, expressed it, these lines "came to the minds of the settlers and by general consent the name of the ancient town of David was adopted."

The pioneers were descendants of the Unitas Fratrum of Moravia and Bohemia, a sect that maintains the honor of having published, in 1505, the first hymn book among Protestant churches. In the economy they formed, grouping in various trades and occupations, these Moravians had music as a common heritage and bond. The loneliness of the forest girt settlement and the danger from Indians intensified their love of music. On the way to the harvest fields, along with their sickles and scythes, they carried flutes, French horns and cymbals. These instruments they had brought on their voyage to America. On January 25, 1744, the first spinet arrived from London, and the next day, so the Diary reports, is was "used in the Congregation to the praise of the Lamb." Two years later there came a small portable organ which was then employed in worship. A larger organ was installed when the present Old Chapel was built in 1751.

Evidence of even earlier use of musical instruments as a part of religious services is presented in the Church Memorials referring to the years 1743 and 1746. In the latter year, at the burial of John Tschopp, first Indian convert, the "remains were then conveyed to the graveyard amid the strains of solemn music." In this old cemetery—the "burying ground" it is still called—took place in April, 1744, the first sunrise Easter service in Bethlehem, a service continued to this day and attended each year by many visitors. Instruments were used, but not trombones. These latter were brought from Europe in 1754. In all the years since, in the sadness of death and the joy of festal days, the trombone choir has had a peculiar place in Moravian life. The passing away of members of the congregation and the hours of "love feasts" and Holy Communion are announced by the playing of trombones. Tradition has it that such music once saved the town and its inhabitants. From their forest hiding places Indians who planned an attack one night in 1755 heard chorales played by the trombone choir and stole away, declaring that the Great Spirit surely guarded the white settlers.

It is a voucher of the continued interest of the Moravians of today in the Bach movement that the trombone choir of the Bethlehem congregation announces the opening of each session of the festivals from the ivy grown stone tower of Packer Church on the Lehigh University campus.

One curious example of early church music in Bethlehem was polyglot singing, a practice followed among the brethren in Europe. It is recorded in the Diary dated September 14, 1745, that at a love feast the tune of "In Dulce Jubilo" was sung in thirteen languages, to the accompaniment of wind and string instruments. These included languages of Europe familiar to the worshipers and various Indian dialects contributed by redskin converts.

Unquestionably a great factor in the development of

Europe, obtaining new instruments as they were introduced there and likewise new musical scores. So it came about that the first copies to reach America of Haydn's quartets and symphonies were those brought to Bethlehem by the Rev. Immanuel Nitschman. "The Creation" and "The Seasons" had in Bethlehem what was undoubtedly their first renditions in this country.

In Touch With Haydn

According to the late Rufus Grider, who had the story from the Rev. Peter Ricksecker, a missionary, the Moravians in Bethlehem came into indirect touch with Haydn himself. This was through John Antes, a local wheelwright. Antes, after experiences as a missionary in Egypt, returned to Europe, and in Vienna was said to have met the great composer and to have played under him there. Grider's "Historical Notes," printed in 1873, relate that "in 1795 a select party, consisting of Rev. John Frederick Frueauff, first violin; George Frederick Beckel, second violin; John George Weiss, viola, and David Weinland, cello, constituted an organization for performing Joseph Haydn's quartets, then quite new."

The score of "The Creation," brought to the community in 1810, was rendered in part in 1811. This preceded by several years the partial performance of the work in King's Chapel, Boston, in the Peace Jubilee at the close of the war of 1812. The names of the fifteen Bethlehem orchestra players who accompanied the singers are listed in copies of old records.

The original of the Bethlehem "Creation" score, made by John Frederick Peter, is preserved in the Central Church, along with other scores of the same period—all models of neatness and accuracy.

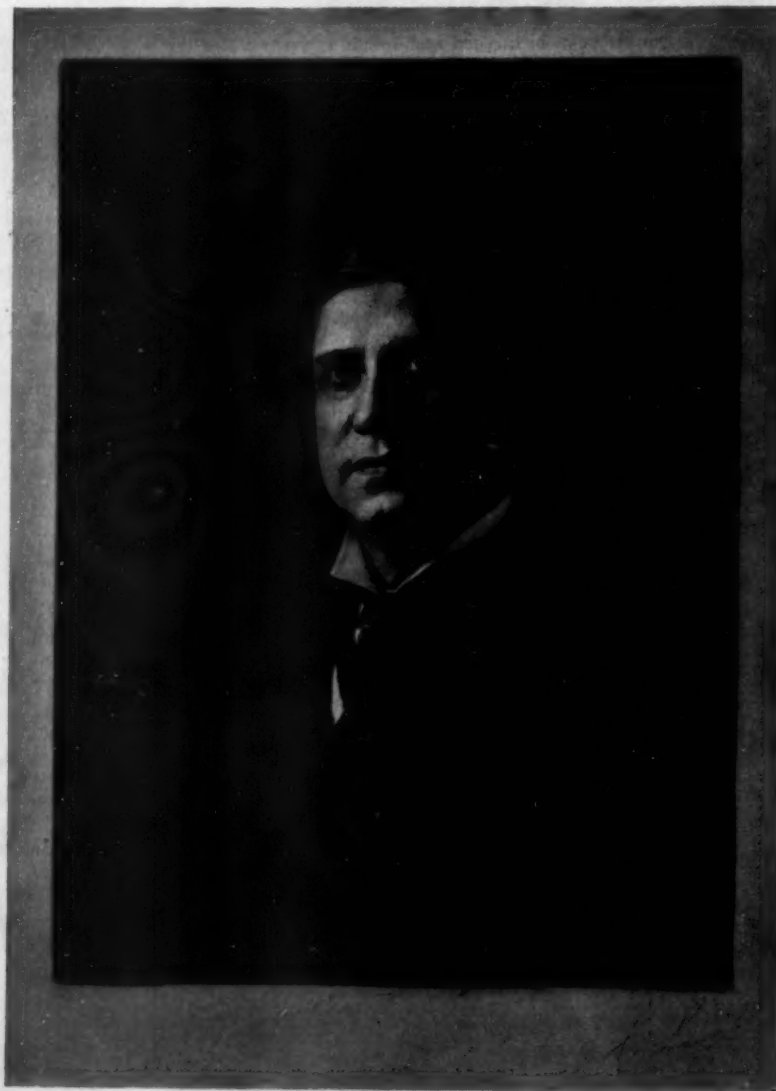
First hand evidence of the devotion to music among the Moravians a century ago was presented in the records of the concerts from 1807 to 1819, formerly kept in the Central Church archives—the book lined, portrait adorned "Kleine Saal," where rehearsals were held for a time. These original accounts of the treasurer of the orchestra are now unhappily not to be found, although copied excerpts are in Dr. Albert G. Rau's possession. It appears that, from 1807 to 1819, a total of 241 concerts were given. The largest number was thirty-six, in 1809, with ten as the smallest in 1816. There were twenty-eight in 1808, and twenty-four each in 1810, 1811 and 1813.

That high priced soloists and orchestras and guarantors' funds were no source of concern in those simpler days was shown by these treasurers' accounts. There were neither tickets nor admission charges. At a benefit concert in 1807 a collection of \$19.15 was received, and this was considered a goodly sum. Near the door of the concert hall was a green box upon which were the words, "For the Support of Music." The largest receipts in any one year were \$42.86 for the thirty-six concerts of 1809. The average for the concerts in thirteen years was \$1.25. This was enough to pay for the copying of music, and for instruments, new strings and candles. In fact, so different an age from our own was it that, when the Collegium Musicum was reorganized as the Philharmonic Society in 1820, there was a balance in the treasury—small, but a balance, nevertheless—to be turned over to the new society.

During the period of the Collegium Musicum, music of a lighter character was popular. Serenades by groups of young men were frequent, taking rise in the early practice (first mention of it dates back to April, 1744) of singing hymns outside the buildings of the settlement each Saturday evening. Members of the congregation were serenaded on their birthdays, and visitors were similarly honored. In the case of General Washington and other distinguished guests who tarried at the Sun Inn, the trombonists played selections as a mark of exceptional respect. On summer evenings instrumental concerts were often given from the balustrade of the Brethren's House. "Harmony music" was written for these renditions by David Moritz Michael, an accomplished performer on violin, French horn, clarinet, and other instruments. It was Michael who composed "The Boatride," about 1811, and then arranged for an actual ride up the Lehigh River in which the musicians played while seated in a large flat-bottomed boat propelled by four men, with long poles. The citizens of the town walked along the river bank enjoying the strains of music as they came across the water. This boat ride remained a holiday event on Whit-Monday afternoon for many years.

"The Same Mouth"

A humorous story that reveals the attitude of the Mora-



CHARLES M. SCHWAB.
Sponsor for Bethlehem's music.

music in Bethlehem was its cordial sanction by the church as a recreation. Bishops and others of the clergy frequently had desks with the laymen in the concert room.

The Collegium Musicum

The first effort that was an artistic and not a religious enterprise grew out of a small society of "both vocalists and instrumentalists." Bishop Levering gives the date of their organization as December 13, 1744. Singers and players were drilled by J. C. Pyrlaeus, a teacher of languages. When Pyrlaeus was transferred to Gnadenhuetten the instruction was given by J. E. Westmann, "who devoted one hour each evening to the task." It was under Westmann that, in January, 1748, they were organized as the Collegium Musicum. Some of the instruments were purchased by subscription funds; some were furnished by the church. Every effort was made to cultivate musical talent among the children. There was usually no charge for the instruction given to the girls of the community at the Seminary (now the Moravian Seminary and College for Women) and the Sisters' House, and to the boys at the Single Brethren's House.

Thus it was that the traditions and training of the pioneer Moravians made logical rather than surprising musical performances hardly surpassed in America of that age. The brethren in Bethlehem kept in touch with progress in

vian clergy toward music of other than a religious nature was included by the late Rufus A. Grider in his "Historical Notes." On the evening before an important service a young clergyman heard the instrumental performers amusing themselves in their lodging with music of a lively character. While dining next day, he asked one of the performers:

"Do you use the same instruments in church to play sacred music which you used last night?"

"Yes, we use the same."

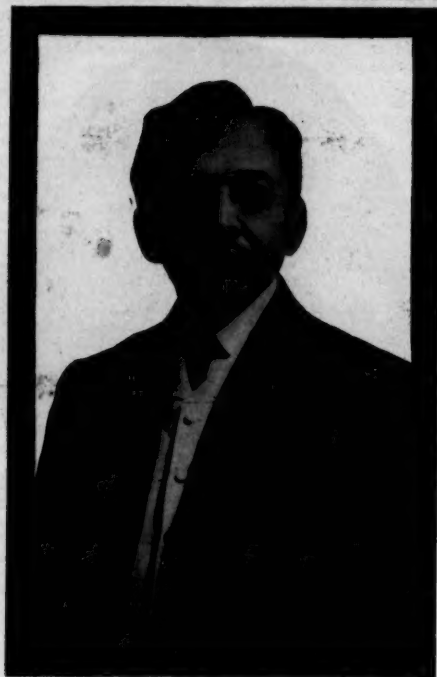
Turning to an elderly clergyman, the young man asked: "What do you think, brother, is it proper to do so?"

To which the elder responded:

"Will you use the same mouth to preach with today which you now use in eating sausage?"

Band Music in Bethlehem

In the same year that Michael organized a military band for his boat-ride music, 1809, the Columbian Band was formed. Peace-loving Moravians thus fulfilled their serv-



DR. J. FRED WOLLE,
Director of the Bethlehem Bach Choir.

ice under the military laws of the State which then required all males between the ages of eighteen and forty-five years to exercise in military tactics twice a year, or pay a fine. From twelve members the Columbian Band grew to twice that many, and later included some of the prominent citizens of Bethlehem. They furnished military music at battalion parades of the Ninety-seventh Regiment of Pennsylvania Militia. There was a Bethlehem Brass Band from 1839 to 1843 (the parade music of which was good, according to Richard W. Leibert, a citizen of eighty-five years), and a similar organization, the Bethlehem Cornet Band (Beckel's Band), from 1861 on. The old Fairview Band, led by Edward Groman, and the Bethlehem Band (descendant of the Cornet Band) were later developments of local talent. Local players likewise make up the famous Bethlehem Steel Company Band, which Charles M. Schwab has so magnificently equipped.

The Bethlehem Philharmonic Society

To return now to the reorganization of the Collegium Musicum as the Philharmonic Society. This took place in 1820. The members "bound themselves to pay twenty-five cents entrance fee, a yearly contribution of fifty cents, and a fine of twelve and one-half cents for non-attendance." An active figure of the reorganized society was Bishop Hueffel, who "was a very superior performer" upon the violoncello and the piano. In 1821; eighteen Philharmonic concerts were given; in 1822, twenty-one; in 1823, eighteen, and in 1824, eight.

The second performance of Haydn's "Creation" took place on May 19, 1823, with seventy in the chorus and orchestra. The German text was sung. The treasurer's accounts gave the receipts as \$107.18, more than twice the expenses.

Haydn's "Seasons" had what is believed to be the first American performances when the Philharmonic Society produced "Spring and Summer" in 1834, and "Winter and Autumn" in 1835. There was a third presentation of the "Creation" on May 20, 1830, a program of which is in the possession of Augustus H. Leibert. The participants then numbered one hundred and twenty five, under the direction of the late C. F. Beckel.

Popular with the audiences were Loew's "The Seven Sleepers," sung in 1837, and repeated the next year, and the 1836 rendition of Schiller's "Lay of the Bell," with music by Romberg.

In the early forties, William T. Roepper, later professor of mineralogy and geology in Lehigh University, became conductor of the Philharmonic, and he served for thirteen years. Following a period in which attendance at the concerts dwindled, T. Windelkilde, a violinist, was made conductor in 1858. Two performances of the "Seven Sleepers" were given in 1863. In 1864 and 1865 there were three concerts of classical music.

The record has now come down to within the recollection of the older citizens of Bethlehem. William K. Graber, who for more than a half century has been organist of the Church of the Holy Infancy, South Bethlehem, and is a member of the musical faculty of the Moravian Seminary

and College for Women, was chosen conductor of the Philharmonic Society in 1869. Within a few years, he brought the membership up to sixty-two singers and an orchestra of twenty-six. Among the young Philharmonic members in those days was Dr. Henry S. Drinker, president of the Bethlehem Bach choir, then a student in Lehigh University, of which he is now president. Concerts were given in the hall of the Moravian Parochial School, occasionally by the Philharmonic orchestra alone, but more regularly by the combined vocal and instrumental forces of the society. Professor Graber, who was the Philharmonic conductor for twenty years and leader also of the old Liederkrantz, gives the following as the more important of the many compositions represented in the miscellaneous programs of this period: Mass in C, Beethoven; "Seasons" and "Creation," Haydn; "Hymn of Praise," Mendelssohn; "Stabat Mater," Rossini; "Last Judgment," Spohr; "Crusaders," Gade; "The Seven Sleepers," Loewe; "Paradise and the Peri," Schumann; "Noël," Saint-Saëns.

It is to a history such as has been recounted that the Bethlehem Bach Choir and other local organizations of the present are heir. In an analysis of tradition and heredity as factors in the achievements of the choir, heredity scores definitely in having supplied the founder and conductor of the Bach Festivals.

Dr. J. Fred Wolle's maternal grandfather, Jedediah Weiss, was the great bass soloist of his day, singing notably in the "Lay of the Bell" in 1832, in "The Creation" in 1839, and in "Stabat Mater" in 1869. Dr. Wolle's cousin, Theodore F. Wolle, was an organist and violinist, and a leading spirit in the Philharmonic Society in the seventies.

Dr. Wolle Organized Choral Union

Dr. Wolle began his career as a conductor when, as a youth of nineteen, he organized the Bethlehem Choral Union in 1882. The orchestra of the old Philharmonic Society was continuing its work, but the chorus had fallen away. The first program of the Choral Union was Haydn's "Creation" on March 27, 1883. In the ten seasons of its existence the Choral Union gave twenty-one concerts.

In 1888, Dr. Wolle, who had come back from study in Germany filled with enthusiasm for the work of Bach, had the Choral Union produce the St. John Passion music, the first complete rendition in America.

Four years later, in April, 1892, these singers gave the "St. Matthew Passion." But when Dr. Wolle undertook with them, Bach's greatest work, the Mass in B minor, their ardor wilted. They wanted to sing easier things, the Mass was colossally hard. Their conductor was adamant; it was to be the B Minor Mass or nothing.

It was nothing, as far as the Choral Union was concerned. The Union quietly passed out of existence. In 1892-93 there was a Bethlehem Oratorio Society. Then for five years there was no organized chorus in Bethlehem. Dr. Wolle meanwhile trained his Moravian Church Choir (he was organist of the Moravian Church, 1885-1905, and Lehigh University, 1887-1905), so that on December 18, 1894, they sang parts of Bach's Christmas oratorio.

In 1898 several music-loving women canvassed the towns for singers willing to try to fulfill Dr. Wolle's aim. Then was organized the Bethlehem Bach Choir. Enthusiasm and persistence overcame the difficulties that had seemed insurmountable before. The Choir learned the B minor Mass. And so, on March 27, 1900, in the century-old Central Church of the Bethlehem Congregation the Mass in B minor was sung for the first time in America. In the following year a three-day festival was given at which the Mass was repeated and the Christmas oratorio and "St. Matthew Passion" music were also sung. In 1903 there was a festival of six days, followed by the nine-day Bach Cycle in 1904 and 1905. This cycle consisted of a Christmas Festival in December, 1904, the Lenten Festival in the following April, and the Easter and Ascension Festival in June—each festival lasting three days.

When Dr. Wolle accepted a call to the chair of music in the University of California in 1905, the Bach work in

Bethlehem was suspended. He organized a chorus in Berkeley and conducted several festivals in the Greek theater of the University. But Bach, transplanted, did not flourish as in the soil of a community with traditions and vocal resources such as Bethlehem. These resources became again available upon Dr. Wolle's return to the East in 1911, plus also help from new and strong elements.

Industrial Bethlehem

As a home for the reorganized Bach Choir, Lehigh University extended the hospitality of Packer Memorial Church, and for the annual festivals this noble structure and the beautiful Lehigh campus form a setting of rare attractiveness. The Moravian Seminary and College for Women generously gave the use of its chapel for the weekly fall and winter rehearsals.

The citizens whose industrial and financial genius have made the name of Bethlehem known throughout the world led a group of music lovers who guaranteed and who have continued to guarantee the expenses of the festivals. The activities of Mr. Schwab and of President Drinker, Treasurer A. N. Cleaver, W. A. Wilbur, George R. Booth, M. J. Shimer, Dr. J. H. Clewell, A. C. Huff, H. S. Snyder, Dr. W. L. Estes, F. G. Hoch and T. E. Shields of the executive committee and guarantors represent public and musical spirit at its best.

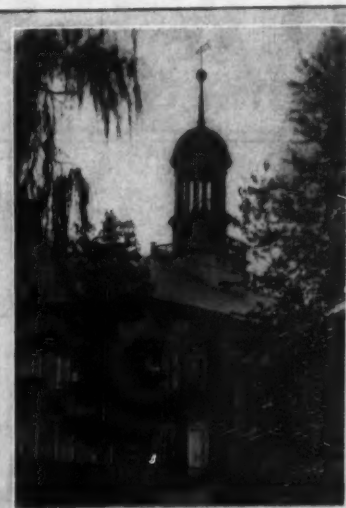
Each of the programs of the five festivals given at Lehigh since they were revived in 1912 has included the B Minor Mass, and this is now the fixed second day program. Music lovers come again and again to hear the superb rendition of it by the Bethlehem singers.

The membership of the Bach Choir has grown to 300, three times the early enrollment. All walks of life are represented in what Henry T. Finck recently called "the best choir in the United States." Typical of the attitude of conductor and singers is this: On Saturday, January 20 last, the choir made a trip to New York City and took part most successfully in the seventy-fifth anniversary celebration of the New York Philharmonic Society. The singers reached home early Sunday morning, the 21st. On January 22, the regular Monday evening rehearsal was held with a large attendance, practice being begun for the June festival. It is a choir that is going forward.

Work of Other Societies

There are several organizations of the recent past and of the present whose sincerity of purpose and devotion to genuine standards insures them a place in Bethlehem's musical history. In the years when Dr. Wolle was in California, the mantle of leadership fell upon his former pupil, T. Edgar Shields, who has won high position as an organist and conductor. Mr. Shields founded the Oratorio Society of the Bethlehems in 1907. For five years the musical force of the community was kept active and alert through this society of 125 singers. The oratorios rendered included Haydn's "Creation," Handel's "Judas Macabaeus," Gounod's "Redemption" and Mendelssohn's "St. Paul." In addition to the immediate artistic profit of such work was the immeasurable value of this body of singers, consecutively trained, to the Bach movement. When Dr. Wolle began reorganization upon his return from the Pacific Coast, Mr. Shields and his singers, with rare and generous spirit, voluntarily merged their society in the Bach Choir, of which Mr. Shields is organist.

Another organization of praiseworthy standards was the former Bethlehem Choral Society, begun as a church chorus in 1898 by David G. Samuels, organist of Christ Re-



Top, left: Moravian Trombone Choir, which announces all Bach Festival sessions. (Photo by R. Sigley.) Right: Central Moravian Church, where the Bach Festivals began. (Photo by Conrad.) Bottom, left: The oldest house in Bethlehem, where many Singstunden were held. (Photo by Conrad.) Right: Old burying ground, where the Sunrise Easter Service takes place. (Photo by Conrad.)

formed Church. In 1907 the original body of eighty was enlarged to 125 voices, and Mendelssohn's "Elijah" was given the following year. Owing to the ill health at that time of the conductor, the society was discontinued. Mr. Samuels is now head of the Bethlehem School of Music.

Present day musical societies include the Beethoven Maennerchor, founded in 1890, which is now under the leadership of Hans Roemer, of the musical faculty of the Moravian Seminary and College for Women; and the Bass Clef Club, started in 1911 with I. H. Bartholomew as director, and now conducted by Mr. Shields.

The Lehigh Valley Symphony Orchestra

The part Mr. Schwab has played in making the present Bach Festivals possible was described in an article in the MUSICAL COURIER in the issue of January 11. The same kind of generous support has been extended by the steel-master to the Lehigh Valley Symphony Orchestra, an organization of which Mr. Schwab and Warren A. Wilbur are the guarantors. Under Andrew M. Weingartner, an orchestra of amateurs was started in 1905, and a concert was given in the Moravian Parochial School Hall. With Mr. Schwab's backing a fund was raised by a group of guarantors, citizens of Allentown, Easton, and the Bethlehem, and arrangements were made to give two concerts in each locality. In recent years Allentown has developed its own symphony orchestra and Easton has made a beginning. The Lehigh Valley Symphony Orchestra is therefore now an organization of the Bethlehems. Under its president, Dr. Albert G. Rau, dean of the Moravian Col-

lege, an able musical scholar, and Conductor Weingartner, the orchestra has labored earnestly and intelligently so that for twelve seasons programs have been played worthy of the best Bethlehem traditions. Thanks to the generosity of Messrs. Schwab and Wilbur, the soloists for the symphony concerts have included these artists: Mme. Schumann-Heink, Mme. Sembrich, Mme. Alda, Mme. Homer, Mme. Gluck, Mme. Samaroff, Fritz Kreisler, Mischa Elman, Ernest Schelling, and Alessandro Bonci.

Mr. Schwab's Steel Band

Mr. Schwab takes peculiar pride in the distinctive musical enterprise of his great plant at South Bethlehem, the Bethlehem Steel Company Band. This band was organized in September, 1910, with Mr. Weingartner as its director and leader. There are about 100 members, all of them employees in the steel works. Many trips have been made to cities in Pennsylvania. The band played recently, for example, at the patriotic mass meeting in Harrisburg, when Ambassador Gerard spoke. An annual event is the concert given by the band in Central Park, New York City, in August. In addition to furnishing the finest instruments obtainable and the best of uniforms, Mr. Schwab gave the band a beautiful practice hall and club house.

Operalogue Bookings in New York

Havrah Hubbard and Claude Gotthelf will give their Operalogues many times in the metropolis during the season 1917-18, under the management of Gertrude F. Cowen. The following New York appearances have been booked up to date:

Aeolian Hall Recital, October 31, 1917, Columbia University—October 17, 1917, evening; November 1, 1917, evening; November 8, 1917, evening; November 22, 1917, evening. New York City, Department of Education—October 15, 1917, evening; October 16, 1917, evening; October 29, 1917, evening; October 30, 1917, evening; November 5, 1917, evening; November 6, 1917, evening; December 10, 1917, evening; December 11, 1917, evening; January 7, 1918, evening; January 8, 1918, evening; February 4, 1918, evening; February 5, 1918, evening; National Opera Club of America—October 11, 1917, afternoon; October 18, 1917, evening; November 8, 1917, afternoon; November 23, 1917, evening; December 14, 1917, afternoon; December 27, 1917, evening; January 10, 1918, afternoon; January 18, 1918, evening; February 7, 1918, afternoon.

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Albert Spalding has just completed his most successful tour in America, playing 108 concerts during the musical season just closed. During this time Mr. Spalding has traveled upward of 34,000 miles and spent sixty-three nights in a Pullman sleeping car, appearing in all the principal cities of the East from Boston, Mass., to Key West, Fla., and through the South and Texas including a tour of the Pacific Coast from Riverside, Cal., to Vancouver, B. C. In addition to this Mr. Spalding made his second successful tour of Havana, Cuba, and the famous Florida winter resorts.

Notable among his orchestral engagements were his appearances as soloist with the Boston Symphony Orchestra, New York Symphony, New York Philharmonic, Chicago Orchestra, Philadelphia Orchestra and several others.

In addition to this he appeared at Harvard Univer-



ALBERT SPALDING,

Painted from life by Jean McLean, the famous portrait painter. This original painting, of which the above is a photographic reproduction, has been on exhibition at the Fifth Avenue Art Galleries, New York, and other art galleries throughout the country.

sity, Yale University, Cornell University, Princeton University, University of Virginia and many other leading universities, colleges and institutions throughout the country.

Mr. Spalding gave twenty-one concerts in New York city, seven in Chicago, five in Boston, and appeared also with all the leading musical clubs and societies of the Middle West including Pittsburgh, Cleveland, Cincinnati, Detroit, Kansas City and many others of the more important musical centers.

Mr. Spalding's season for the coming year promises to be even more strenuous than the one just closed as his popularity is increasing by leaps and bounds—for Americans now recognize in him one of the great violinists of the world.

"Uncle Sam's Boys" Applauded at Carnegie Hall

The song, "Uncle Sam's Boys," interpolated just before "The Star Spangled Banner" at the charity concert of the St. Andrew's One-Cent Coffee Stands Society, on the evening of April 30, at Carnegie Hall, New York, was splendidly sung by W. F. I. Holcombe and sixteen members of the Y. M. C. A. Glee Club, and conducted by the composer, Webster Norcross. Mr. Norcross is a native of Boston, and is a nephew of an ex-mayor there. Mr. Norcross has been associated with the Carl Rosa Opera Company and Meister Glee Singers in England; was basso and director of the "Boston" quartet which toured Germany in 1907-12. Col. Fred Meyers, who wrote the words, is a Civil War veteran.

The chorus runs as follows:

The Star Spangled Banner the emblem of freedom
Proudly floats o'er us on land and on the sea,
Always respect it and always protect it
And UNCLE SAM will glorify thee.

Le Massena's "Pandora"

On May 4-5 at Hoyt's Theater, South Norwalk, Conn., Ethel Virgin O'Neal presented the three act operetta, "Pandora," by C. E. Le Massena. The composer conducted, and, according to reliable accounts, the work was received with every sign of success, the audience and critics joining in appreciative demonstrations. The most competent member of the cast was Philip Spooner, whose finished acting and sympathetic vocalism quite carried the audience away. It is understood that "Pandora" will be heard in New York at no very distant date.

Clarence Adler Will Conduct Summer School

Clarence Adler, concert pianist, whose pupils' recitals at Chickering Hall, and recent appearance at the MacDowell Club, New York, with Franz Kneisel, Louis Svecenski and Willem Willeke, have been chronicled in the columns of the MUSICAL COURIER, will conduct a summer school for pianists at his New York studio, 154 West Seventy-second street.

SAN FRANCISCO

Only \$20,000 More Now Needed for Symphony Orchestra

Alfred Metzger writes as follows: "The symphony situation is exceptionally gratifying. There remains to secure only \$20,000 for sufficient guarantees to cover the deficit which is necessary to defray the expenses of \$125,000. The existing guarantees cover a term of five years from dates of signature."

A performance of "Elijah," suggested by Edwin H. Lemare, with Homer Henley in a leading role, will probably be given at the Oakland Auditorium, the Alameda county chorus, under the baton of Alexander Stewart, co-operating.

Dr. Max Magnus, who died here recently, and who was the leader of local German music in San Francisco as a promoter, left no estate. Consequently 600 singers from German singing societies will give a concert for the benefit of Mrs. Magnus. Mayor Rolph, of San Francisco, is included in the concert committee.

A joint recital was given by Helen Colburn Heath and Georg Kruger at the St. Francis Hotel, which was very successful.

The San Francisco Music Settlement has been established on Capp street, with the financial backing of Mr. and Mrs. Jesse B. Lilienthal, who have guaranteed the cost of the first year of the settlement. This has resulted from advocacy of the institution by A. Lincoln Filene, of Boston.

The Douillet Musical Club gave a recital at Sorosis Hall May 5 with excellent effect.

The pupils of Rose Relda Cailleau made a success of a recital at the Palace Hotel, April 26.

At a recent banquet of the San Francisco Music Teachers' Association, President George Kruger said: "Favorable auspices and conditions warrant our optimistic views of a few months ago regarding our work in the community as a musical association of the first rank in this state."

A concert was given by the Manning School of Music that was extremely creditable.

The Summer School of Music of the University of California have the services of the following, as announced by the faculty: Horace Whitehouse, professor of organ and musical theory and Dean of Fine Arts of Washburn College; Daniel Gregory Mason, A.B., professor of music; Edward Griffith Stricklen, instructor in music; Paul Steindorff, choragus; Gertrude Parsons, head of music department of the Polytechnic High School, Los Angeles; Dorothy Snively, supervisor of music, Little Falls public school, Minnesota; George Stewart McManus, special instructor in pianoforte technic in the summer session; Lawrence Strauss, special instructor in voice in the summer session; Frank Anderson, instructor in music, Polytechnic High School, Los Angeles.

At the annual concert of the Sorosis Musical Club, the soloists were Mrs. J. E. Birmingham, Marion Vecki, Mrs.

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Adaline Maud Wellendorff was introduced by Mrs. Wheaton Briggs as president for the year of the San Francisco Musical Club, at a luncheon of the club given at the Palace Hotel recently. Mrs. Briggs, who retires, has been very active in the affairs of the club. Miss Wellendorff, the new president, is among the best known musicians in California. The musical program preceding the club luncheon was provided by Mrs. Reginald Mackaye, Havrah Hubbard and Claude Gotthelf. D. H. W.

Marcella Craft at Oberlin Festival

At the forthcoming Oberlin (Ohio) Music Festival, Marcella Craft will sing the soprano part in Wolf Ferrari's "La Vita Nuova" on the opening night of the festival, May 21. The next afternoon the Chicago Symphony Orchestra will perform the Mahler fourth symphony, the solo being sung by Miss Craft, who has sung it a number of times with this orchestra. She will also sing the "Ave Maria" from Verdi's "Otello." All the choruses of "Parsifal" will be sung Tuesday evening by the Union and all the overtures will be played by the orchestra. Miss Craft will sing the part of Kundry and Reinald Werrenrath will sing the two roles of Gurnemanz and Amfortas. Lambert Murphy will take the role of Parsifal.

H. E. van Surdam's Activities

The very successful Coronado, Cal., season of H. E. van Surdam, the tenor, composer and conductor, has come to an end, and he now is in El Paso, Tex., after having taken an examination in Los Angeles for a commission as captain in the Army Reserve Corps. In case active service will be asked of Mr. van Surdam, his musical activities naturally will be limited; on the other hand, in the unlikely event that he will be rejected (he is an athlete and he has a thorough knowledge of military affairs), he has planned to return to the Hotel Del Coronado in July for an eight weeks' engagement;



Photo by Lou Goodale Bigelow, Coronado Beach.
H. E. VAN SURDAM.
The tenor; his dog, Vilna, at his master's feet.

which was offered him recently after his successful series of concerts there this spring.

In the attached photograph Mr. van Surdam is seen seated in the tea gardens of the Hotel Del Coronado communing with his beautiful dog Vilna.

The farewell Van Surdam appearance at the Hotel Del Coronado took place April 22, and resulted in a big success and ovation for the popular singer. His numbers on that occasion were "Che gelida manina" (Puccini), "Mother o' Mine" (Tours), and "On the Road to Mandalay." In the San Diego Union one reads that the hall of the Hotel Del Coronado was filled to overflowing to hear the closing concert of the favorite tenor. The paper states furthermore: "He was at his best, and brought out the rare and sympathetic quality of his tones as he never has done before here. Each selection received overwhelming applause, especially the last, 'On the Road to Mandalay,' by Speaks, in which the full lyric of beautiful quality of the Van Surdam voice was shown."

"Nucleus for Grand Opera Company"

Samuel Margolies, vocal maestro, who presented a number of artist-pupils in recital on Tuesday evening, April 24, at Aeolian Hall, New York, received the following press comments:

A program of real artistic worth was given last evening at Aeolian Hall by the advanced pupils of Samuel Margolies.—New York Globe, April 25, 1917.

With their fresh, youthful voices showing careful attention to tone and technic seven pupils of Samuel Margolies gave an enjoyable recital at Aeolian Hall last night. Judging by the applause they received, these young American singers would make a nucleus for a grand opera company in case of the lack at any time of foreign recruits.

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PITTSBURGH

Godowsky Demonstrates Ampico Reproduction—
Monday Musical Club Presented "Elijah"—
Grace Kerns Appears with Apollo Club—
Aborn Opera Company Opens Long
Engagement

Through the generosity of the W. F. Frederick Piano Company and the S. Hamilton Company, a very large audience was permitted to hear Leopold Godowsky, the great pianist, in a recital at Carnegie Music Hall, Thursday evening, April 26.

Mr. Godowsky played a group of three selections by Beethoven, Mendelssohn and Weber-Godowsky for his first number. The second number was played in conjunction with the Ampico Reproducing Piano. Mr. Godowsky playing Chopin's ballade in A flat then leaving the stage while the Ampico reproduced Mr. Godowsky's interpretation of the same selection. This was done for three selec-

tions, and Mr. Godowsky closed the program with a group of five selections by Ravel, Strauss-Godowsky, Sternberg, Liszt and Schubert-Tausig.

Mr. Godowsky's work is so well known it is hardly necessary to make any comments regarding his work. Suffice to say he delighted his audience, and after his last number, the "Marche Militaire," he was forced to play an encore.

Monday Musical Club Presented "Elijah"

On Thursday evening, the Monday Musical Club of Sewickley presented Mendelssohn's "Elijah" to an audience which filled the auditorium of the Methodist Church. The club was assisted by Anna Laura Johnson, soprano of the Third Presbyterian Church, Pittsburgh; Edith Harris Scott, contralto of the First Presbyterian Church, Sewickley; T. Earle Yearsley, tenor of Christ Methodist Episcopal Church, Pittsburgh; C. Frederick Newman, baritone of the First Presbyterian Church, Sewickley; Adele Reahard at the piano, and Earle Mitchell at the organ.

The club is under the direction of C. E. McAfee, who is a capable director and who has brought out exceptional quality in his chorus work. Much applause was given the

chorus for its work, and appreciation highly expressed to Mr. McAfee for giving a large and heavy oratorio instead of several lighter concerts.

Miss Johnson, who has frequently appeared before Sewickley audiences and is a favorite in this vicinity, was in excellent voice, and scored quite a triumph in the aria "Hear Ye Israel."

Mrs. Scott, who delights wherever she appears, sang the familiar number, "O Rest in the Lord," with deep religious feeling and sympathy, and with her beautiful contralto voice made the number all the more appreciated. Mr. Newman sang the title role of "Elijah" in a masterly manner.

Mr. Yearsley, the tenor, was in good voice, and sang his allotted parts in a most acceptable manner.

The work of Miss Reahard and Mr. Mitchell could not have been better.

Grace Kerns Appears With Apollo Club

Friday evening, April 27, the Apollo Club gave its closing concert of the season with Grace Kerns, soprano, as soloist.

The work of the club under the direction of Rinehart Mayer has shown a marked improvement during the past months, and the concert which marked the close of the season is believed the best one given for some time.

Miss Kerns is a soprano with a very pleasing voice and appeared in several groups of songs which gave her an opportunity to display her versatility as well as the full scope of her voice. Her work throughout the program was most enjoyable, and as is the usual manner of this organization to bring first class artists for soloists, they did not disappoint this time, as Miss Kern's work was most pleasing.

The incidental work was done by Tom Morris, Jr., who is a local favorite. An incidental quartet, composed of Gilbert Morris, Walter C. Steinecker, E. C. Schultz, and Frank P. Meyer, did some excellent work in the last number.

Aborn Opera Company Opens Long Engagement

Monday night, April 30, the Aborn Opera Company began a four weeks' engagement at the Nixon Theater.

For the opening night "Il Trovatore" was presented with a most capable cast both vocally and dramatically. The cast was made up of Edith Helena, Grace Baum, Mario Rodolfi, Louis Derman, Morton Adkins, George Shields and Lillian Eubank.

Miss Helena's voice is a clear soprano which she uses in a dramatic style and made a most satisfactory Leonora. As Manrico, Rodolfi was excellent, and his tenor voice such as to make the part quite effective. Morton Adkins as Count di Luna was appreciated. Lillian Eubank as Azucena was excellent, her voice is of wide range, fine quality, and her acting in this character was all that could be desired. The chorus work in this opera was very good and much better than on previous engagements of this organization here.

On Tuesday evening, a double bill of "Cavalleria Rusticana" and "I Pagliacci" was given. The cast for both of these operas was the same, Helena Morrill making an attractive Nedda; Salvatore Giordano, Canio; Silva, as Tonio; Adkins as Silvio, and Derman as Beppo. The popular prologue was sung in such a manner that it had to be repeated, and the work of Giordano as Canio was excellent. His singing of the popular "Vesta li Giuba" brought many curtain calls, but it was not repeated. The work of the organization is of such a high standard that the entire engagement promises to be one of great treat, and it is hoped the singers will have the pleasure of singing to large audiences. H. E. W.

Brooklyn Baptist Temple Building
Fund Augmented by Musicians

On Tuesday evening, May 8, a benefit concert for the Baptist Temple Building Fund was given at the Brooklyn Academy of Music by the Temple Choir, Wilbur A. Luyster, director. This organization of 250 mixed voices was ably assisted by the Orpheus Glee Club, of Ridgewood, N. J., and by the following soloists: Grace Kerns, soprano, who substituted at short notice for Lucy Marsh, who was ill; Kathryn Platt Gunn, violinist, and Edith Mae Connor, harpist. The choir was heard in "Song of the Vikings" (Fanning), "Lost Chord" (Sullivan-Brewer), "Love and Spring" (Max von Weinzierl), and "Omnipotence" (Schubert-Spicker). The Orpheus Glee Club sang "Soldier's Chorus," Gounod's "Come Where My Love Lies Dreaming" (Foster-Spicer), "Old Folks at Home" (Foster), and "Invictus" (Huhn). The work of both the choir and the glee club was splendid and displayed to advantage the excellent training they had received under the able guidance of Mr. Luyster.

Miss Kerns' selections included La Forge's "To a Messenger" and Gilbert Spross' "The Awakening." The rousing welcome which she received both from audience and choir was ample evidence of the regard with which this charming singer is held. Despite the fact that she had traveled all day in order to be on time for this concert, her voice showed no traces of weariness and displayed the same beauty and purity that has become so well known to her audiences. Among Miss Gunn's numbers were two compositions of Gena Branscombe, "An Old Love Tale" and "Canadian Carnival," which she played delightfully to the composer's accompaniments. Miss Connor, the young harpist, was also heard to advantage.

Helen Wolverton and Bevier Smith did excellent work at the piano and Maurice Garabrant presided at the organ.

Garrigue Artist-Pupil Engagement

Esperanza Garrigue's artist-pupil, Edith Hallett-Frank, was engaged to sing in the leading soprano part of Gounod's "Redemption" in Morristown, May 13; also to be one of the soloists at the Republican Club, New York City, May 15.

LEVITZKI

YOUNG RUSSIAN PIANIST GIVES BRILLIANT PROGRAM

His tone is noble and of velvety smoothness, which is never lost even in the heaviest passages, which he takes with a fascinating ease and sweeping freedom, displaying an astonishing strength and depth of tone.—News, Indianapolis.

MISCHA LEVITZKI IS WELL RECEIVED HERE

Those who heard Mischa Levitzki—and they comprised the largest audience that Crouse College hall has known since commencement last June. . . . His tone is full and rich, even and clear. . . . Many thanks are due the members of the music faculty of the College of Fine Arts for bringing Levitzki to Syracuse. He is one of the pianists who will count for most in the future.—The Syracuse Herald.



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Mme. de Sales will finish her present teaching season on July 1, and, after a summer vacation, reopen her studio not later than October 1.

PHILADELPHIA

**Jacobino-Ezerman Sonata Evening—Matinee Musicale
Club Presents Two New Compositions—
Leefson-Hille Conservatory Concert**

It is seldom given an audience to enjoy the beauties of a sonata recital such as was offered by Sascha Jacobino and D. Hendrik Ezerman in Witherspoon Hall on Monday evening, April 30. The large audience present substantiated this, for the applause and the verbal expressions of satisfaction heard on every hand were unqualified.

Mr. Jacobino's playing was never more sympathetic, his interpretative perception more keenly balanced, nor his attitude of a more reposeful nature than on the occasion in question. The richness and purity of tone as unfolded was a fine example of true art. In view of the fact that this was the young Russian violinist's debut in the particular branch of activity essayed (sonata), his immediate and emphatic success appears all the more notable. The well nigh perfect agreement or concord existing between the soloists was ever in evidence and was the foundation of the deep impression made in the rendering of the numbers offered.

The piano art of Ezerman never revealed itself to better advantage. His tone, the beauty and firmness of which sang with soothing softness and fine dramatic fire, between which a broad field of excellent shading was revealed, proved a masterly example of musicianly understanding which contributed immeasurably to the artistic success of the evening.

The program, in the interpretation of which no one part seemed to outshine another, was made up as follows: Sonata in B flat major (Mozart), sonata in E flat major (Strauss), and Franck's A major sonata.

Overflow Audience at Matinee Musical Club

Before an overflow audience the Matinee Musical Club gave a spring choral concert in the ballroom of the Bellevue-Stratford, on Wednesday afternoon and Thursday evening, May 1 and 2. The program brought forth the first production of Clarence K. Bawden's Philadelphia prize cantata, "The River of Stars," and the American premiere of "The Vendetta," a one scene opera by Alex v. Fielitz. The poem, "The River of Stars," bearing the sub-caption, "A Legend of Niagara," is the work of Alfred Noyes. Handled by the author in a manner that has allowed no poetic nor dramatic situation to escape his observation, the Indian fable woven presented possibilities that Mr. Bawden transcribed into tone with the utmost reflective felicity, creating a work that is extremely beautiful in structure, meaning, tonal and rhythmic sequence. The work of the large chorus in presenting "The River of Stars," with Helen Pulaski Innes as director and the composer at the piano, was excellent, the delicate coloring and assurance of attack being worthy examples of the conductor's authority and understanding. At the conclusion of the cantata the composer received an ovation.

In "The Vendetta," a kind of love, curse, knife and pistol mixture, the following soloists appeared in the cast: May Hotz, soprano; Kathryn Meisle, contralto; Nicholas Douty, tenor; Lewis J. Howell, baritone; Henry Hotz, bass. The score possesses nothing of unusual merit, nor does it contain anything warranting particular condemnation. The work of the chorus and club orchestra, led by Mrs. Innes, proved creditable indeed, and as is ever the case with May Hotz, her interpretative ability, charming manner and clear tonal exposition, was received with deserved favor. The same may be said of Kathryn Meisle's efforts. Mr. Douty's voice is by no means adapted to this style of work. In view of Mr. Douty's artistic worth on the recital platform, it seems a pity that he should have sought a field other than the one in which, from all angles, he is undeniably an artist authority. Henry Hotz did excellent vocal and histrionic work, and Mr. Howell was equally good in the part assigned him.

Good Concert at Fine Arts Academy

The second concert of the series at the Academy of Fine Arts was presented on Sunday afternoon, April 29, before a large audience that liberally applauded the efforts of the noted soloists taking part. The concert was opened by the Schmidt Quartet, the playing of which was of the usual high artistic and scholarly standard for which the organization is so well known. The quartet is composed



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of Emil F. Schmidt, first violin; Emil Hahl, viola; Louis Angeloty, second violin, and William Schmidt, cello. Mr. and Mrs. Burton W. Piersol, baritone and soprano, sang with much success. Philip H. Goepf presided at the piano and created a faithful instrumental reflection of the modes depicted by the soloists. Much credit is due the committee in charge for this venture because of the marked pleasure afforded and the excellence of the programs.

The Misses Grafe in Recital

In the New Century Drawing Room, recently, the Misses Alma and Marion Grafe appeared in joint recital. The concert opened with Handel's E major sonata, which was well played and much enjoyed. The piano work on the program consisted of compositions from Bargiel, Grieg, Chopin and Liszt. Like the violin numbers, they afforded a means of displaying good technical development as well as a commendable musical appreciation on the part of the soloists.

Spruance Recital at New Century

Greeted cordially by his audience on Monday evening, April 29, Russell Spruance, baritone, proceeded to interpret a program of praiseworthy merit. Mr. Spruance is a young singer who has been heard with the Behrens Opera Club, and on these occasions was allotted much praise by the press. His selection of numbers for the Monday evening concert was excellent and in keeping with his style. May Farley, soprano, assisted. Her pleasing personality and efficient vocalization added much to the enjoyment of the affair. Henry Lukens proved a fine accompanist.

Choral League Gives Concert

The chorus division of the Business Woman's League gave its second annual concert at Horticultural Hall last week. The chorus was under the direction of May Porter and was augmented by St. Paul's Choristers, the two organizations admirably blending in tonal excellence, a fact due to the skillful leadership of Miss Porter. The soloists were May Ebrey Hotz, soprano, and Horace Hood, baritone, those who assisted being Florence Haenle and Elizabeth Porter, violinists. William S. Thunder presided at the piano, displaying his commanding and scholarly conception as an accompanist.

Baptist Temple Program

On Thursday evening, May 3, a remarkably fine concert was given at the Baptist Temple, this city, under the direction of Clarence Reynolds. Mr. Reynolds arranged an excellent program for the occasion. During the course of the evening he was honored by the Temple University, the faculty of which conferred upon him the degree of Doctor of Music. There was a community chorus of over 400 voices, which during the first part of the program sang national songs, accompanied by several members of the

Philadelphia Orchestra, and assisted by many singers of note. The artists in attendance were Mary Jordan, contralto; William Multer, tenor, and Sascha Jacobino, violinist, who offered two solos, one by Sarasate and the other by D'Ambrosio, in a manner that demonstrated his complete mastery of his chosen instrument. Mary Jordan's splendid singing is worthy the highest commendation. The orchestra rendered numbers from Bizet and Tchaikowsky.

Stetson Chorus Interests

The Stetson chorus presented an immensely interesting program in the Stetson Auditorium, Thursday evening, May 3. The chorus, under the direction of Dr. Adam Geibel, offered a number of part songs in commendable style. The soloists in attendance were Gertrude H. Fernley, Philip Warren Cooke, Edith McClellan, Horace Hood and Clarence Kohlmann, pianist. Mr. Kohlmann gave Saint-Saëns' concerto with admirable dash and much poetic fire. The second part to this selection was played by Mr. Miles on the organ. Mr. Kohlmann is a pupil of Maurits Leefson and has been enjoying much deserved popularity in this city and nearby towns for some time past. His tone is large and his technic of a type that breathes of understanding.

Leefson-Hille Conservatory Concert

Before an audience that crowded the Orpheus Club rooms on Friday evening, May 4, pupils of the Leefson-Hille Conservatory gave an admirable concert which was in every sense appreciated by those present. The work accomplished by the pupils of this school is always of an interesting nature and the one hundredth concert in question was no exception to the rule. It is remarkable with what technical precision, thorough understanding and marked attention to richness of tone these students unfold their work. Many examples of this came to the fore during the evening above noted. The program was as follows: "Voices of Spring" (Ree-Strauss), Edith and Rose Minsky; walse (Dolmetsch), Helen Hecker; rondo (Kalkbrenner), William Baroni; capriccio (Scarlottini), Gertrude MacBurney; sonata—cello (Corelli), Rose Stanger; "At the Spinning Wheel" (Godard), Anne Vining; "Humoresque" (Moszkowski), Anne Regan; nocturne—for the left hand—(Scriabin), Magdalen Jakob; sonata—violin—(Handel), Jakob Stein; nocturne (Tausig), Mary Deeter; walse (Moszkowski), Ruth Nathanson; novelette (Schumann), Fanny Loos; walse (Moszkowski), Gladys Rouillot; improvisation on a walse of Chopin (Schuetz), Gladys Rouillot and Fanny Loos. Fanny Loos was at the piano for the violin and cello numbers. G. M. W.

Sacramento Music Teachers to Convene

The Sacramento Music Teachers' Association will hold their seventh annual convention June 29-30, and July 1-3 in that city. During the same period, the State convention will be in progress there. An elaborate musical program with festival features has been arranged in connection with the gathering.

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1917-SEVENTY-SIXTH SEASON-1918

Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Johanna Gadske, Joan Manen, Carl Friedberg and Percy Grainger.
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

Testimonials to Salsomaggiore

Hundreds of testimonials have been received and are being received by the Salsomaggiore Dry Fog Treatment Institute, New York, concerning the efficacy of the course and corroborating the many cures that have been effected. Among the most valuable of these tributes and recommendations are opinions from the pens of medical experts. This is an extract from an article written by Dr. Horace M. Simmons, New York, in the April, 1917, number of the Medical Review of Reviews:

Salsomaggiore The method of inhalation is entirely peculiar to the Salsomaggiore, and assures the ready absorption of the medicinal qualities of the water by the mucosa, the microscopic crystals penetrating deeply into the pulmonary alveoli carrying the mineral elements of the water through the lymphatics into the system.

As one enters the main inhalation room he observes a nebulous condition of the atmosphere and odor suggestive of an iodo-organic compound, somewhat oily. Here the patients, protected by a head covering and robe, are permitted to walk about, converse, play games, read, or even exercise, during the process of inhalation, which occupies a half hour or more. The saline ingredients of the water are conveyed into the atmosphere by means of a conduit having a series of vents through which the also-fog is projected into the room in a minutely disintegrated state. These microscopic molecules are so finely comminuted by this process as to leave the metallic salts suspended in an apparently misty atmosphere, which is absolutely free from moisture. Hence, the process is known as the "Dry Fog Treatment."

Doubtless the remedial potency of this unique chemical composition is due to the large amount of bituminous substances which the springs contain. Nowhere else in the world will be found waters yielding so much iodine and bromine; they contain five times more chloride of sodium than sea water, and more strontium and lithium than Dürkheim, Contrexville springs. They are rich in the iodide and bromide of magnesium and also in the gaseous and liquid hydrocarbons.

The medical profession of this country has thus added to their armamentarium an efficacious means of treatment indicated in a variety of lesions, not heretofore placed at their disposal. A wide range of therapeutic usefulness has been reached, surpassing the most sanguine expectation. This may be accounted for from the fact that the composition of the water of the Salsomaggiore being complex, the therapeutic indications at once widen, as the wonderful chemical constituents of the water become better known.

Emmy Destinn, famous dramatic soprano of the Metropolitan Opera Company, long has been an attendant and user of the Salsomaggiore Dry Fog, and it will be seen

That Salsomaggiore Dry Fog is a great boon to singers, I can testify by my own experience. When one must travel a great deal, as I have this year, and is obliged to undergo changes in climate which are trying for the voice it is doubly to be appreciated. Whenever I experience any irritation in the throat, or the first stage of a cold I go at once to the Salsomaggiore Institute and find that one sitting is usually enough to relieve any unpleasantness. I cannot recommend it too highly as a means of keeping the voice at all times in excellent condition.

Emmy Destinn

New York, November, 1915.

from the facsimile letter attached herewith what the treatment was able to do for her.

Another striking article on the Salsomaggiore was the one in the American Journal of Surgery, April, 1917, and that expert and authoritative publication had the following to say:

Here, we find one of the best equipped institutions that it has been our privilege to visit. Being centrally located, it is readily accessible and the equipment is complete to the minutest detail. The furnishings are such as to command the most hearty approbation of the extreme critic. The waters used are imported directly from the Salsomaggiore Springs under seal.

In this institution the waters of the Salsomaggiore are administered by the dry fog inhalation method as well as by irrigation, the entire building being devoted exclusively to the administration of this famous water and from cellar, with its immense air compressing apparatus, to the roof, with its electrically controlled exhaust fans, everything ideally and scientifically arranged.

As to the therapeutic properties of the Salsomaggiore water, a most thorough and painstaking investigation was made by an analytical commission appointed by the London Lancet a few years ago and the therapeutical worth, as asserted by this commission and published in the Lancet, reads like a fairy tale, but results seem to well bear out their findings.

Among the many individual authorities who have spoken so highly of Salsomaggiore we would mention Baenger, Cany, Pantanelli and others. How particularly fortunate is it that here in America is established an institution where physicians can send their patients so as to enjoy and receive the benefits of the curative properties of the Salsomaggiore, thus eliminating the expense and an extremely hazardous journey to Italy.

On May 25 there will be a "Hay Fever Evening" at the Institute, and sufferers from that affliction are invited to attend the conference.

College of Music Events

May 3, Edna Florence Deiler, soprano, gave a recital at the auditorium of the New York College of Music, Carl Hein and August Fraemcke, directors, singing three groups of songs, in German, English and French. A large audience heard and praised her singing, which had in it many enjoyable elements, such as beautiful voice, excellent enunciation, and that elusive something, "style." Songs by the American composers, Ad. M.

Foerster, Grace M. Putnam and Jean P. Kürsteiner formed the group in English, and these were especially well sung. It was a very successful affair in all respects.

A cello recital was given in the same place May 6 by Emil Borsody, his program containing D'Albert's concerto as the principal number. Brahms, Boccherini, Schumann, Popper and Ebann (his teacher) were also represented by works. The young man, who appears to be about seventeen years of age, played with excellent tone and technic, and at the close the large audience demanded more, when he played the Popper tarantella.

Music League Briefs

May Peterson is filling a number of important festival engagements during the month of May.

Vladimir Dubinsky gave an hour of serious music with McCall Lanham at the Biltmore last week.

Paul Reimers has returned from a short tour in the Middle West with the following amusing clipping from a local Kansas paper:

You know how the magazines always tell of the delicacy of appetite and shunning of food of the great singers of the day. They eat "nothing but a raw egg in a glass of port, or drink a glass of hot milk," etc., say these writers of artist fairy stories. Number One couldn't eat any supper Tuesday evening, as he was seated opposite the great Paul Reimers, and Number Two made him watch everything Reimers ate. The singer stowed away a beefsteak, a dish of salmon salad, creamed potatoes, hot cinnamon rolls, peaches, a piece of cake and a cup of coffee. And he sang like an angel on top of all that. We always thought there was something fishy in this delicate feeding story when we looked at the size of these "artists."

Mr. Reimers has received a handsome gold medal from President Wilson in commemoration of his appearance at the White House.

Betsy Lane Shepherd, the popular soprano, has achieved tremendous successes with her latest talking machine records.

Saba Doak's Patriotism

The charming and popular young soprano, Saba Doak, has made the first move in artistic circles to prove her patriotism and to show her desire to assist in the great struggle in which our country is now involved. This move is an offer from her to donate a certain per cent of her concert earnings during the world conflict to the Red Cross fund or to some branch of service which seems most in need and most desirous of such assistance.

Miss Doak is a thorough and through American girl of Southern parentage, with all the spirit, life and vivacity that characterizes true daughters of the United States. Being decidedly feminine, she feels that in no better method can she prove her loyalty.

Miss Doak comes of sturdy, dauntless stock, her great

"The Wizard of the Keyboard"
—W. J. Henderson in N. Y. Sun

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grandfather, Rev. Samuel Doak, a Princeton graduate, having been a pioneer in Tennessee. In the din of Revolutionary War he first established his Salem church and Martin Academy in Washington County, Tennessee. The latter became Washington College in 1795, this being the first college established in the South.

Successful Appearances of Klibansky Pupils

Betsy Lane Shepherd gave a recital May 3 in White Plains, N. Y. She is engaged for the Willow Grove Park Orchestra Concerts on May 26. Lotta Madden was the soloist at a concert of the Y. M. C. A. Glee Club at the Central Christian Church. Gilbert Wilson, bass, sang at a concert in Carnegie Hall April 30. Mrs. T. W. Harvey, contralto, appeared at a concert of the Orange Musical Art Society, in Orange, N. J. Mr. Klibansky gave another pupils' recital at the Wanamaker Auditorium May 3, when the following singers appeared: Charlotte Hamilton, Valeska Wagner, Vera Ross Coburn, Arthur Davey, Felice de Gregorio, Gilbert Wilson, and Lotta Madden. Artist pupils of Sergei Klibansky gave an enjoyable concert at the Woman's Club, Orange, N. J. All the singers were enthusiastically encored. Among these were: Betsy Lane Shepherd, Lotta Madden, Mrs. T. W. Harvey, Felice de Gregorio and Gilbert Wilson. Cornelius Estill supplied artistic accompaniments.

Waldorf-Astoria Sunday Night Concert Introduces Violinist

At the last regular weekly symphony concert of the Waldorf-Astoria, New York, Orchestra, Joseph Knecht, conductor, Irma Williams, a talented young violinist, made her first appearance as a soloist with an orchestral accompaniment. She played Wieniawski's "Faust" fantasia with smoothness of tone and brilliancy. She has been on a concert tour lately with W. R. Chapman, of the Rubinstein Club. The chief orchestral numbers of the program were the second movement of the C major symphony by Schumann, and the Caucasian sketches by Ipolitow-Ivanoff, where in the viola solo the versatile Charles Hambitzer distinguished himself.

Margaret Taylor for Chicago Festival Service

Margaret Taylor, soprano, has been engaged to appear as soloist on May 20, for the festival service in St. James' Church, Chicago. Mrs. Taylor's program will consist of Handel's "With Verdure Clad"; "Allah," Chadwick; "Jesu, Jesu, Miserere," Ethelbert Nevin; "O Jesulein Süß," J. S. Bach; "The Wanderer," Tschaiakowsky, and "O Divine Redeemer," by Gounod.

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Vincent V. Hubbard and Margaret Kent Wedded

Vincent V. Hubbard and Margaret Kent were married on April 10 at Royalton, Vt. Mrs. Hubbard, an accomplished pianist and a thorough musician, is a daughter of Pierce J. Kent, of Dorchester, Mass. Mr. Hubbard is an efficient and successful teacher of singing. He is the son and chief assistant of Boston's veteran vocal teacher, Arthur J. Hubbard, from whose studio have come so many noted singers, among whom are Arthur and Charles Hackett.



MRS. VINCENT V. HUBBARD.

brothers, who are at present attracting much attention. The latter is now singing in opera at the Colon Theater, Buenos Aires, while the former is on tour with the St. Louis Symphony Orchestra. Vincent V. Hubbard is a Mason and a member of the Joseph Warren Lodge of F. and A. M.

Mme. Bridewell Purchases Du Bois "Ave Maria"

Carrie Bridewell, operatic contralto, has purchased recently the painting, "Ave Maria," by Jules Dubois, which shows a group of three soldiers playing on an organ in a ruined cathedral. It was chosen from paintings by French artists, made while actually on the firing line in France,



"AVE MARIA," BY CHARLES DUBOIS.
(Owned by Carrie Bridewell.)

and exhibited by Ludovic Leblanc, French newspaper man and poet.

Refused actual service because of his age, M. Leblanc has devoted himself to selling the works of these artists that the children of the destitute villages of their homeland might not starve, and for that reason he is now on tour in America.

Why Music Clerks Enlist

Lady, carrying violin—"I want a copy of Kreisler's 'Liebesfreude.'"
Clerk—"For violin and piano?"
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Which Band Is Greatest?

"Which band do you consider the greatest. Sousa's or Creators? In American circles which of the bands is generally considered most in demand? By answering these two questions you will help to close a long standing argument I have had with a friend of mine here. We realize that the class of music played by each is somewhat different."

Many letters of the same tenor as the above, asking for the individual opinion of the MUSICAL COURIER, have been received at this office. These questions we have not answered, as it must at once be apparent that the answer would depend upon the person who wrote the opinion. There are a number of members on the MUSICAL COURIER staff, each one with his or her own ideas of the superiority of any musical organization or individual. If you will read "What the Jury Thinks," you will see how far apart the critics are. Therefore the question of the "greatest" in any musical matter must be left to the individual. In your own case, you see that you and your friend do not agree; hundreds, thousands may side with you, while there would be an equal number who were convinced your friend is right. "What the Jury Thinks" is a splendid lesson in the fallibility of judgments and writings of those most competent to give a verdict. If the whole world agreed upon any one subject, how tiresome it would be.

Opera Scores

"Will you please inform me of the names and addresses of the principal music publishers and libraries having manuscript or printed copies of grand and light operas?"

All the public libraries in large cities have copies of both grand and light operas, but the library in Washington has probably the largest number. At the public library in your own city you undoubtedly will find many copies of operas.

As for the music publishers, it is understood that the G. Schirmer Company, 3 East Forty-third street, New York City, are the publishers of the largest number of operas. The O. Ditson Company, Boston, and the C. H. Ditson Company, of New York, also publish operas. Collections of manuscripts would be in the public libraries, notably in Washington.

Where Is the Mad Scene?

"I have a record (Victrola) of the so-called 'Mad Scene' from 'Lucia' made by Tetrassini. It occurred to me I should like to follow the aria through with music and text in hand. I secured the score of the opera from the local music dealer. But the aria was not to be found. Neither was it contained in another edition of the opera examined by me."

In the Schirmer edition of the opera, the aria is on page 190, beginning about a third of the way down the page. In the index of the opera, the aria is not called the "Mad Scene" but has for its title "Il dolce suono"—"I hear the breathing of his voice." The "Mad Scene" is also published separately from the opera score, and then has for a sub-title so to speak, "Mad Scene."

Coloratura Soprano Wants Position

"Do you ever have calls for coloratura sopranos? I have a very high, strong, clear voice and have had five years' training and practice. I am very eager to do concert or Chautauqua work."

At this time of the year the greater part of the engagements for Chautauqua work have been made, at least this is the case for the one located in New York State.

Would it not be best for you to communicate with some agency in regard to the concert work? The Redpath Bureau, Cable Building, Chicago, Ill., and the Mutual Lyceum Bureau, Steinway Hall, Chicago, are both reliable. They have a large clientele and furnish best talent for hundreds of musical events. These agencies are nearer your home town than the New York ones and therefore easier for you to reach if you wish personal interviews. If you write to them, they will furnish you with full particulars. In writing be sure to give all possible information about your voice and what you have accomplished. Also send copies of press notices. L. E. Behymer, Los Angeles, Cal., might also be a good agent for you.

Who Are Best Spanish Composers?

"We are giving a series of concerts by local talent broadly representative of the music produced by various countries and wish to include Spain in our next program. We are stumped in our efforts to learn of good Spanish composers. I have for trio—violin, cello and piano—an intermezzo from the Granados opera 'Goyescas,' but have nothing more of any kind and do not know what to procure. May I ask if you will suggest several good numbers, vocal and instrumental no more difficult than music pro-

grams enclosed. We need to keep within the capabilities of our local amateur talent."

From the programs enclosed, it would appear that your local amateur talent is capable of doing extremely good work of a high order. In fact the programs are remarkable and would be a good example for others to follow. There is not a single number of any of them but what stands for the "best," both as to composer and to composition.

The greater part of the Spanish music is of the dance order, trivial in character. A leading musician recently remarked to the writer that "Granados was the first serious Spanish composer." A few years ago a resident of London wished to give a program of Spanish music and it was with difficulty that he found sufficient compositions available.

Here in America, C. H. Ditson & Company, 8 East Thirty-fourth street, New York, have a considerable number of Spanish compositions—more particularly by the works of Albeniz and Arbos—among their publications. Your best step would be to write them for information.

Music at Asbury Park and Ocean Grove

"Can you give me any information about the musical attractions at Asbury Park and Ocean Grove during August and the first half of September? In event of war it may not be possible to stay at the coast so I would like to know of any inland summer resort with good attractions during that time. I am very anxious to spend the latter part of the summer where I can hear such attractions as Leginska, Mero, Ornstein, Elman, Zimbalist, Gluck, Christine Miller, and others."

It is understood that the conductor, or rather the musical director, who had charge last year at Ocean Grove Auditorium also will have the direction this year. As yet the programs for the summer have not been announced. If you will write to Frank B. Smith, Post Office Building, Ocean Grove, N. J., he will probably be able to supply the information.

Last year there was much music at Bar Harbor, Mt. Desert, Maine. Many of the leading musicians were located there for the warm months, among them, Kreisler, Gabrilovitch, Damrosch and Kneisel. The concerts were of a high order as it is not often that so many famous musicians are assembled in one place. Several of them have announced their intention of being in Maine near Bar Harbor this year in which case there would undoubtedly be much that would interest you. The artists that you mention in your letter would be difficult to find located all in one place. Many of them have had such busy seasons that they are resting.

With Whom Should She Study?

"I am a young lady with very good voice and I would like to study for opera. I went to a lady teacher and she keeps me from singing—I have been studying with her since January 2, 1917, the only thing she teaches me is humming and looking in a mirror with mouth open, practicing opening the throat. I went to a school of music and they teach you to strike a high note right in the beginning. What I would like to know very much is what is the correct way of singing and if you will please send me a real teacher's address, one that has made a great many singers and is known for it. It means everything in the world to me as my heart and soul are set on singing. It's all I care for."

The correct way of singing is learned by the Italian method or school, the method which is the foundation for all the schools of singing. In that method the teacher would have you sing on the vowel a—pronounced as in Italian—to open the throat. The exercise might seem monotonous to you, but learning to sing is not a quick process by any means, nor would you advance in three months beyond the preliminary stage of singing.

To educate yourself for opera will require years of hard work, from eight to ten years at least. You must know several languages, know them to speak fluently as well as to sing them. Probably you know this and are prepared to devote yourself to study, only you must not try to advance quickly, progress must be slow and sure.

About a teacher, you must have read about many of them in the MUSICAL COURIER and know what they have accomplished. It is, however, not fair to judge altogether by the number of successful pupils of any one person.

INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
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437 Fifth Avenue, New York, N. Y.

There are teachers whose pupils sing equally well as the most famous prima donna, yet have never been heard in public; they only sing well for music's sake, devoting their talent to the entertainment of their friends and to their own enjoyment.

Another thing that enters largely into a musical education is, a thorough sympathy between teacher and pupil; you must believe that you have found the "best" teacher in the world, one who will develop your voice perfectly. Then you must do your part of studying exactly as your teacher shows you to be correct for the result you wish to attain.

But—when you select your teacher, stay with that one, do not keep changing, which means usually beginning all over again. Several of the competent teachers will teach in the city all summer, so you need not be without instruction.

Birdice Blye a Linguist

Birdice Blye, pianist, finds her greatest recreation in the study of languages, for which she has a natural aptitude. She is an ardent student of five languages and finds it a source of great pleasure on her travels. She reads as many books in French and German as she does in English.

Last summer Miss Blye spent three hours a day studying Italian, of which language she grew very fond while in Italy, and also reviewed her Spanish. On her recent trip to San Antonio, Tex., at a reception after one of her recitals, Bishop de la Mora, Spanish Bishop of Mexico, complimented Miss Blye by saying her pronunciation of Spanish was perfect.

After one of Miss Blye's recent recitals in San Antonio



BIRDICE BLYE IN SAN ANTONIO.

the following appeared in the Southern Messenger of March 22, 1917:

NOTED PIANIST GIVES A RECITAL.

Birdice Blye, . . . gave another proof that art is truth and beauty, and carries with it a captivating and convincing power that lifts into its own sphere those who come to it with minds that are simple and sincere.

Miss Blye, however, does not claim to be an exponent of any particular school; she has selected the principles that best served her purpose in materializing her clear intellectual concepts of the characteristics of the standard composers and of the subtle character of each particular composition. If any phase of Miss Blye's technic deserves more especial mention than another, it is her clear and graceful phrasing which enables her to give a remarkable coloring to all that she plays.

But technic is merely the channel through which Miss Blye pours the music of her soul—a music that is idealistic, though not extravagantly sentimental; strong with an intellectual strength that is free from harshness, with a commanding poise and power that never falls into a mere display of physical force; and often tender with a grace that is delicate though never weak. The listener feels that every phrase has lived first in the heart of the artist and comes to him with its deep and personal message.

Leginska Repeats Triumph in Texas

Last season Ethel Leginska made her first appearance in San Antonio, Tex., under the auspices of the Mozart Society, Arthur Claassen, conductor, and caused what is known in the vernacular as a "riot." She was recalled twenty times and immediately re-engaged for a concert this season. On April 14 she filled this re-engagement in connection with other Texas dates, in Denton and Sherman, and called forth further admiration, as may be seen from the appended newspaper clippings:

Mme. Leginska was warmly welcomed by those who had surrendered to her magic a year ago and others eager to fall captive. Attired in her much heralded "Lise" robe, she appeared even more childlike than in dainty garb. Her program revealed new qualities. Possessing wonderful pianistic endowments which she used with much originality on her former visit, the artist chose her program of last evening to display delicate singing pianissimos, wonderful tones that flattered enchantingly from her fingers. The Leginska of last season, however, flashed forth in the Chopin A minor etude, its crashing chords in brilliant close bringing forth an answering crash of applause from the audience that did not cease until the number was repeated.—San Antonio Express, April 15, 1917.

Mme. Leginska plays with a flawless rhythm, a sharp precision and an incredible swiftness that first amaze and then delight. She is a complete mistress of technic and able to accomplish the most difficult passages without a fault. She reveals a strength of the most unusual type especially for a woman. In fact, there is a virility of the masculine type to her playing. . . . She is perhaps the most satisfactory interpreter of Chopin ever heard here, not excepting Josef Hofmann.—The San Antonio Light, April 15, 1917.

Henriette Wakefield Sings for New York Club

One of the most delightful concerts of the fast waning season was that given on Wednesday evening, April 25, before the Workers' Amusement Club, New York, by Henriette Wakefield. This gifted singer who has become widely known in the operatic and concert fields, won her audience at once by the beauty of her interpretation of Giordani's "Caro mio ben." This impression was deepened as the program progressed. The remainder of her first group consisted of an aria from Gluck's "Alceste" and one from "Samson and Delilah," by Saint-Saëns. A popular Breton melody, Weingartner's "Liebesfeier," Paladilhe's "Psyche" and "L'An Blanc," by Georges Hüe, composed the second group, after which she sang Cadman's "Land of the Sky Blue Water" as an encore. Of her third group, which included "Ruhe, meine Seele" (Richard Strauss), "Pan" (Richard Trunk), "Hans und Grete" (Gustav Mahler), "Elfenlied" (Hugo Wolf), she was forced to repeat the delightful "Pan." To a great majority of her audience the final group, made up of songs in English, was the most enjoyable. "Swing Low, Sweet Chariot" was repeated, and at the close she gave "The Star Spangled Banner." Ray Rosenblatt was at the piano.

New "Melody Blocks"

A very useful and fascinating musical toy for children consists of the "Melody Blocks," which are a plaything and at the same time a stimulus to musical education for the youngsters. The Musical Blue Book Corporation, 105 West Fortieth street, New York City, are the sole distributors of this novel invention, and it is well worth the time and trouble of parents and teachers of children to investigate the "Melody Blocks" for themselves with a view to their value as an aid in the teaching of music. Thirty-six of the blocks contain clef and metre signs, key signatures and bars. The remaining twenty-eight blocks are capable of expressing from four to eight staff names.

Several measures may be played of almost any simple melody that does not contain dotted notes. Children find amusement in copying melodies from their school song books. Sight reading, word building, and composition are some of the other features which can be developed through the use of the blocks. The price of the set with illustrated booklet is \$1.50.

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REVIEW OF NEW MUSIC

G. SCHIRMER

H. Alexander Matthews

"The City of God," a church cantata for soprano, tenor and baritone solos, with chorus of mixed voices, and organ or orchestra accompaniment, written for the celebration of the quadricentennial of the Protestant Reformation 1917. This cantata is suitable for general use or for any festival occasion. The text has been selected from the Bible and arranged by Luther D. Reed, D. D.

The music is lofty in spirit, suitable in style to the serious text, musically attractive and by no means difficult to sing. The work fills seventy-two pages and is long enough for half a program of a choral concert. It has received the official endorsement of the Lutheran Committee on the celebration. There are three historic Reformation Hymns in the work, intended to be sung by the congregation at church services, but of course these hymns, like the chorales in Bach's "Passion" music, can be better sung by the choral societies at concert performances.

Edmond Rickett

"A Masque of Spring." This is a simple work for young singers and was originally written for the commencement exercises of a girls' school. The parts were sung by children. It is pretty music and altogether satisfactory for school children. The masque is played in the open air and requires a number of picturesque dances. Those in charge of schools will do well to examine this "Masque of Spring," which has already been given on several occasions and found satisfactory.

John Prindle Scott

"Repeat Ye," "Come Ye Blessed," two sacred songs with texts selected from the gospel of St. Mathew, and music in a broad, dignified, and smoothly vocal style that will fit admirably into the church service without suggesting the opera house or the concert room to the congregation. The accompaniments are suitable either for the piano or the organ.

Gabriele Sibella

"To My Heart," a song of passion, with a melody that permits of a great variety of emotional expression and an unconventional accompaniment of restless movement, picturing the poet's plaintive verse. It is, perhaps, just above the comprehension of the average musical amateur.

OLIVER DITSON COMPANY

Cedric W. Lemont

"Military Sketches" for the piano. There are four of these little pieces, which are evidently written as teaching pieces and for amateurs. They are melodious, have well marked rhythms, and should prove both attractive and useful. They are called: "The Old Guard," "The Artillery Corps," "Infantry," "Cavalry." They are fingered.

Josef A. Pasternack

"Roses," a sentimental song with poetical and passionate verses by J. B. O'Reilly. The accompaniment in triplets gives animation to the melody, which is singable and moderately easy.

"Clover Blossoms," also sentimental, poetical and passionate, with rich chords played arpeggio fashion, and a broad, expressive melody. Both of these songs are high class of their kind, and will do well in recital and the usual concert work.

Charles Huertter

"Love," a charming musical setting of Hood's little poem telling how the angels called a certain flower "Love."
"The Heart's Call," another short song, but one that is filled with deep sentiment and strongly expressed passion.
"Far from my Heavenly Home," a smoothly flowing and melodious song with words of a religious character and suitable for church use. The accompaniment will adapt itself easily to the organ, which the composer evidently had in mind.

Carl Busch

"Farewell Minnehaha," a setting of words selected from Longfellow. The music is more sedate than passionate, and more set than swaying in its rhythm. But it reaches an emotional climax and is evidently the work of a good musician who knows modern harmony as well as the classical styles.

"Hiawatha's Friends," is a song that contains several picturesque effects of harmony in the accompaniment intended to give an atmosphere of the primeval forest and the plain. The composer has put a good deal of genuine feeling into this song.

"Indian Lullaby," a song with considerable sentiment and local color, so to speak, expressive of the Indian mother's prayer to the great spirit and to the pine, to guard her babe.

R. Spaulding Stoughton

"The Quest," a gentle song with pleasing words, easy to play and sing and hear.

G. Waring Stebbins

"Thy Will Is Best," a broad and churchlike song, well written by a good musician. It is more useful than novel, which of course is what the composer intended.

R. Spaulding Stoughton

"I Will Lift Up Mine Eyes Unto the Hills," an unconventional musical setting of very familiar words. There is plenty of variety of expression and vocal effect in this fine song, but the composer keeps strictly to a style that is appropriate to a church performance of the work.

Hermann Weil

"Allah," a fine concert song of considerable breadth of melody, and with a piano accompaniment that is full and rich without being difficult. It is dedicated to Julia Culp.

Earl Cranston Sharp

"Possession," a love song pure and simple, with a great climax near the end, but dying away to a tender sigh. This is an effective concert number.

Cedric W. Lemont

"The Kiss," a passionate song with a singable tune and a fine accompaniment, that is not difficult to play.

Clifford Demarest

Organ prelude on the tune known as "Amsterdam." This is a clever treatment of a tune that is genial and almost humorous and that lends itself well to the counterpoint, more or less free, which Clifford Demarest has written around it.

KARCZAG PUBLISHING COMPANY, NEW YORK

Otto Motzan

"That's Why My Heart is Calling You," a ballad, with words by Harry D. Kerr, full of tender sentiment happily expressed in a manner that is at once popular and well written. Few songs of such a popular nature show the same care in their part writing and general structure. The vocal melody lies comfortably in the voice and is of moderate range.

HINDS, HAYDEN AND ELDREDGE, NEW YORK

Carl Doering

"Longing," a sentimental song with words by Martha Dickinson. The composer has avoided the conventional harmonies of popular song writers without making his accompaniment difficult or peculiar. The song requires a singer of some experience as the accompaniment has independent melodies of its own. There are several opportunities for powerful effects with high notes.

Christiaan Kriens

"Gavotte Louis XIV," a graceful dance in the spirit of a gavotte and full of old world quaintness. But it is really not a true gavotte in the classical sense of the word. When this dance was in vogue it always began on the third beat of the measure. Every section began on the third beat, in fact. In this new dance, every section begins on one instead of three, otherwise it is a gavotte.

Emil Breitenfeld

"Thou Art to Me," a love song with poetic words and a simple unaffected melody, easily accompanied. "Souvenir," an easily flowing voice melody naturally accompanied. The piano part is graceful and not difficult to play. It is a pleasing song altogether.

Wilson G. Smith

Two impromptus for the piano, op. 111: "Harmonies du Soir," "Fireflies." Both of these very pleasing piano solos demand a pianist with a considerable amount of technic, but for a fairly good player these new pieces contain no obstacles. They are spontaneous and limpid, showing the skilled hand of a practiced writer on every page.

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"Reformation Cantata," composed for solo voices, chorus, and orchestra to commemorate the quadri-

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centennial celebration of the Reformation. The words of this new cantata are from the pen of Ernst W. Olson, and the music in the vocal score fills 109 pages. It is therefore of sufficient length to fill an evening's choral concert. The music is by no means elaborate or very modern in style, but it has many pages of dramatic power and of melodic beauty. The work is well enough written to last long after the present Reformation festivals are over. But at present the subject matter of the verse is receiving much attention and choral conductors ought to keep in touch with the topics of the times. Now is the time for just such solid and serviceable works as this Reformation cantata. Orchestral parts are to be had from the publishers.

CARL FISCHER, NEW YORK

Carl Venth

"The Quest of Beauty," a cantata for women's voices and orchestra. The words have been put into verse form by H. W. Loomis from a prose version by the composer. There are fairies and elves, visions, sprites of the ocean, as well as a few human beings to give it the desirable attractiveness to a human audience. The music is sparkling, full of descriptive passages, has daintiness as well as power, melody as well as a wealth of harmony, and plenty of good part writing for both voices and instruments. A work of this nature has a permanent value and there are numerous choirs of women's voices throughout the land which will be only too glad to get hold of such a bright, tuneful, picturesque and artistically refined cantata. It is pleasing and practical from cover to cover.

THE GIFT HORSE

The Use and Abuse of Free Scholarships

Arthur Friedheim, the noted Liszt interpreter, was in a reminiscent mood while chatting with a MUSICAL COURIER representative a few days ago, and the talk turned to the matter of free scholarships. "Two of the greatest masters of the last century invariably refused fees from pupils," said Mr. Friedheim. "They were Rubinstein and Liszt. It is true that the former received certain emoluments from the Imperial College of St. Petersburg, but so far as he personally was concerned made no charge to those he considered worthy of his tuition. He was very discriminating, and no matter how great the political or social pressure brought to bear, he was firm in his determination not to give instruction to any that did not show marked evidences of extraordinary talent. Even in the Imperial College he refused to have on his staff any but the best performers, and on one occasion dismissed all the teachers who could not play, remarking, 'They are no good to me if they cannot play perfectly, as an instructor must be a perfect performer.' I remember it caused a small sized riot at the time, but Rubinstein was victorious.

"With Liszt it was somewhat different. He seldom refused to hear any one play, although it was often torture to the great master. As a rule, he accepted only those who showed marked ability, but there were instances when it became necessary for personal reasons to undertake to teach pupils that were far below his standard. I recollect one girl that was sent him by Herr Krupp, who addressed him as 'To the Protector of Bad Pianists.' In replying to the letter, he addressed Herr Krupp thus: 'To the Wholesale Murderer Krupp.' On another occasion the Empress Augusta sent to him two girls who played very badly, so much so in fact that they were ridiculed by all of the other students. One was somewhat worse than the other, if such a thing were possible, and she continued to study with Liszt for several years, never improving, but safe from dismissal on account of her royal patroness. Her 'official' title was 'The Clown.' Another pupil of an entirely different type was sent him by the late Queen of Roumania (Carmen Sylva), who herself was a musician of no mean ability. This girl showed great talent, although like many others, she never became known to the general public. Students from all over the world came to play before Liszt, and sometimes he would permit them to play the second and third times, commenting on their work. Many of these, who in no sense of the word were his pupils, later advertised themselves as 'A Pupil of Liszt.' Many of these 'pupils' would persuade Liszt to be photographed with them, and later show the pictures as a proof that they were really one of his class.

"Since I advertised that I would give a limited number of free scholarships to pupils who showed extraordinary talent but were without means, I have had many applications, and I regret to say investigation has proved several at least to have ample means, but who were desirous of obtaining something for nothing. Quite recently I attended a society function, and I saw present a young lady whose face seemed familiar. Later I placed her as one of the applicants for a free scholarship. Investigation proved that her residence was in one of the large hotels in the most aristocratic portion of the city. She had come to me poorly dressed, and had given a fictitious address—that of a maid in her employ. At the reception she was garbed in silk and adorned with diamonds. Another was a boy in a distant city, and as he showed marked ability, was placed on the eligible list. Subsequent investigation showed that his father was earning a good salary and that several of his father's relatives were also in receipt of good incomes. Another eligible asked if there were not some fund for her support while she resided in the city studying with me. Still another asked that she be supplied with matinee tickets, as she came from out of town, and she had several hours on her hands after her lesson until the departure of her train. I have now given out all the free scholarships that I can take care of for the present, the last one being given to Mildred Knowles of Lamalton Hall, Milford, Conn. I am in hopes of organizing several classes during the coming season for those who are unable to take private lessons, but who could not qualify for a scholarship. I only wish that there was a fund that could be applied to the use of many talented pupils who should receive the best possible instruction."

Mme. Clementine de Vere With the National Opera Club at Last Operatic Performance of Season

The recent operatic evening of the National Opera Club, Katherine von Klenner, president, at the Waldorf-Astoria, New York, include two good examples of Italian opera, the third act of "Lucia" and the second act of "Aida," in both of which Mme. de Vere-Sapio exhibited once more her versatility, singing the florid passages of "Lucia" and the dramatic phrases of "Aida" with a voice fresh and resonant, and with a purity of style quite refreshing in these days when the art of real bel canto becomes more and more rare. Mme. de Vere's success was shared by Genia d'Agariof, a young baritone, in the former excerpt, and by Florence Mulford, contralto, in the latter. French opera was well represented by the second act of "Carmen," splendidly given with Carrie Bridewell in the title role, Lucilla Brodsky, Lillian Taylor, George Mitchell, William Beck, Maurice Lafarge, Genia d'Agariof and John Little. The chorus was from the Metropolitan Opera House under the direction of Giulio Setti, and a large and competent orchestra assisted. Romualdo Sapio and Carl Fiqué, the conductors, spared no time or effort to make the evening an artistic success.

Mme. Claussen at Kansas City

Julia Claussen, as soloist with the Kansas City Symphony Orchestra, Kansas City, Mo., April 24, 1917, earned these plaudits:

A soloist whose magnificent voice and keen sense of the dramatic demands of Wagner gave the one final touch to make it a supremely successful concert.—The Kansas City Post, April 25, 1917.

Mme. Claussen sang the great scene ("Isolde's Liebestod") with an impeccable sense of values—sang it more in the style of Ternina than we are apt to hear in these days, and yet with a more massive tone, surprisingly sure, clear, rich, exactly colored, and expressing a very vivid mental conception of the temperament of Wagner's most tragic heroine.—The Kansas City Times-Star, April 25, 1917.

Enhanced by the artistic vocalism of Julia Claussen, who is so admirably equipped for Wagnerian roles.—The Kansas City Journal, April 25, 1917.

Raudenbush Plays at American Institute Before Joining Army

George Raudenbush, pupil and assistant of Mr. Schradieck at the American Institute of Applied Music, New York, Kate S. Chittenden, vice-president and dean of the faculty, has volunteered for the army and gave a farewell recital at the institute May 5. Special mention should be made of the César Franck sonata, as

well as of the Grieg C minor sonata, Francis Moore, pianist, co-operating. Mr. Raudenbush showed splendid technic and deep feeling in the various movements of the Grieg work. A polonaise by Schradieck, and a caprice in A minor by Wieniawski-Kreisler, were enthusiastically received. Rose Karasek ably accompanied these numbers. Mr. Moore played a Moszkowski study in G flat, showing splendid mastery of the piano.

Miss Chittenden presented Mr. Raudenbush with numerous useful gifts, contributed by his many friends, and made appropriate remarks. The best wishes of friends, teachers and associates go with the young man.



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Poughkeepsie (N. Y.) News-Press.—"Mr. Gunster sings with exquisite finish and love for the great art marks his work."

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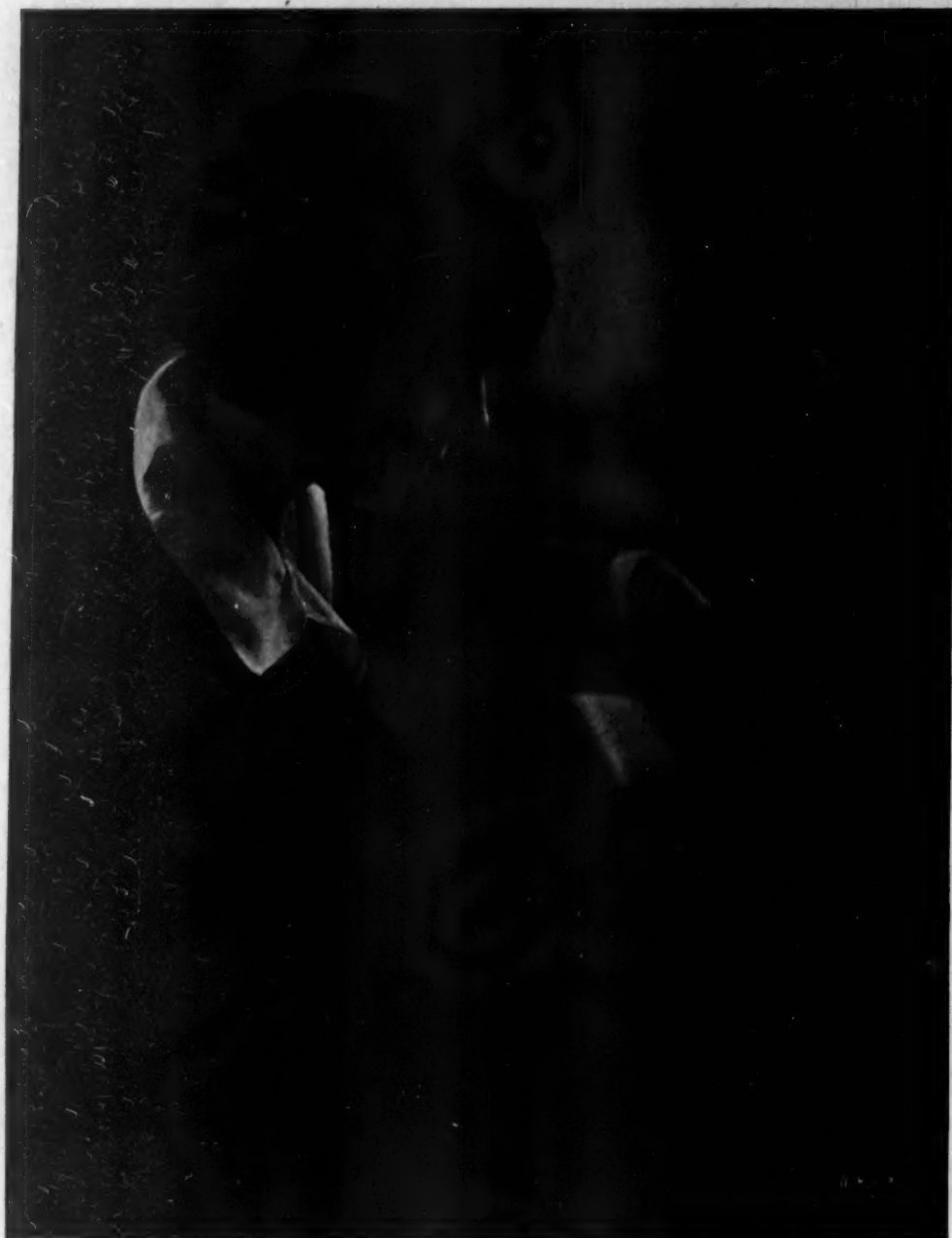
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INFORMATION AND CATALOGUE ON REQUEST

STEINWAY PIANO



ETHEL LEGINSKA.

Leginska to Appear Six Times With Boston Symphony

That there is no rest for the successful artist can be conclusively proven by the case of Ethel Leginska. Just when this remarkable pianist was preparing for a long anticipated respite after the most strenuous season of her career (numbering as it did nearly one hundred concerts in all parts of the country), along comes the management of the Boston Symphony Orchestra with a most tempting offer for the services of "the Paderewski of women pianists" for a week's engagement as soloist with the orchestra, starting May 14, at the series of concerts they now are

Percy Grainger's War Relief Recitals

Inspired by patriotic and humanitarian motives, Percy Grainger will give a series of benefit concerts. On Tuesday afternoon, May 15, he will give a recital for the benefit of the British American War Relief Fund at the Knoedler Galleries, New York. During the summer he will give recitals for the benefit of the Red Cross Society. At his first appearance next season in Aeolian Hall, New York, on November 15, Mr. Grainger will donate the entire receipts to the British Women's Hospital Fund and Professional Classes War Relief Council.

giving at Symphony Hall, Boston. During this engagement Leginska will play every evening the Rubinstein concerto in D minor, which she rendered so brilliantly with this same orchestra in Providence, R. I., recently, the eighth rhapsody of Liszt and other numbers to be announced later.

It is an interesting and significant fact in connection with Leginska's orchestral appearance that she never has played with a single orchestra that has not immediately wanted her for a return engagement. Testifying to this fact are more than ten engagements with the New York Symphony Orchestra, and requests from both the Cincinnati and the Boston Symphony Orchestras, with both of which she played, and as a result was offered immediate return dates during the present season.

Antonia Sawyer, manager for Percy Grainger, has arranged for him twenty Red Cross recitals through Canada and the United States.

The Red Cross Society of Canada presented Mr. Grainger with a medal and life membership for his help and donations.

At the Marlborough-Blenheim

At the Marlborough-Blenheim, Atlantic City, noted for its high class music, Leo Sachs, musical director, gave an enjoyable as well as artistic program on Sunday evening,

May 6, before a large audience. Leo Sachs, cellist, played a "Romance" by Popper, and "Chanson Napolitain," by Casella; displaying a tone of warmth and depth, which won him much applause. Encores were demanded. Grace Hoffman, coloratura soprano, the vocal soloist of the evening, sang an aria from "Mignon," in a masterly manner. Her voice is clear and pure, and the most difficult passage was handled with charming grace. Needless to say, several encores were demanded. The orchestra rendered artistically the grand fantasia, "Pagliacci." A piano solo entitled "The Lark," Glinka-Balakirew, by Harry Kaufman, showed him to be a capable musician.

Althouse-Brenska Concert Delights Holyoke Audience

The Holyoke (Mass.) Daily Transcript of April 24, 1917, capped a review of a concert by Paul Althouse and Zabetta Brenska with "Closes Most Successful of the Public Concert Seasons the City Has Had." This is the detailed account of the same paper:

Holyoke's concert seasons have a way of ascending the scale, the season closing with the Althouse-Brenska concert last night leading those that have gone before. It will be recalled that Paul Althouse closed the concert season last year and Holyoke liked him so well that it demanded that he come again. He liked Holyoke, too, and said he would be glad to come and he would bring his wife with him.

Althouse was in the best of form. He comes to this section quite regularly and people who have been hearing him in concert from year to year are delighted to find that in beauty and power his art grows with each appearance. No singer attains a large degree of success without a personality to back up mere vocal attainment. This Paul Althouse has. His splendid and mobile tenor would charm if his audience listened with closed eyes, but not as it does when the eye too is held by the happy personality, the sheer joy of singing that radiates from the artist. Brenska's charm lies in her delightful gifts as an actress, her dainty voice, a light contralto being helped out greatly by her use of it. Her songs in French were as dainty as possible.

In the Holyoke Telegram appeared:

AUDIENCE DELIGHTED. FINAL CONCERT IN CHAMBER OF COMMERCE SERIES CAPTURES HOUSE.

A big audience listened with unqualified approval. Last night's concert was given by Paul Althouse, tenor, and Zabetta Brenska, mezzo-soprano, on one of the finest musical programs that has been given in this city. Zabetta Brenska has a wonderfully appealing voice that is full of sympathy. She rendered the most difficult aria, "L'été Signor," by Meyerbeer, in a manner that won warm outbursts of applause.

Both Mr. Althouse and Mme. Brenska sang their music with intelligence and a quality of tone which contributed much to the artistic achievement of the evening.

The audience was treated to a taste of real grand opera. The third act "garden scene" of "Boris Godunoff," by Moussorgsky was dramatically sung, and the art of Mme. Brenska was never more beautifully shown than in the double climax of bravura ending with the declamation of forgiveness.

The songs by Mr. Althouse were given with effect and brilliancy. The aria brought out this singer's remarkable ability.

The Erie Dispatch, Tuesday, May 1, 1917, said of these singers:

Paul Althouse, tenor, and Zabetta Brenska, mezzo-soprano, sang to a record audience in Masonic Hall last night in the closing concert on the artists' course, directed by Eva McCoy.

Not only was the hall taxed to its capacity, but chairs were placed in the foyer and many persons were standing at the entrance. For Althouse, it was his second appearance on the course, and he created a deeper impression than before with the power and beauty of his voice, equally satisfying in opera or song groups.

Madame Brenska, singing here for the first time, won her audience quite as readily with her artistic dramatic talent as with her mezzo tones.

Both artists were at their best in the "garden scene" from "Boris Godunoff," with which the concert closed. The close of the scene with the love duet and Marina's final cry of submission, "O mio Tzar," was most impressive and gained the singers many recalls.

Cadman's "Thunderbird" Acclaimed

At the recent N. F. M. C. biennial and convention in Birmingham, one of the big successes of the occasion was scored by Charles Wakefield Cadman's new "Thunderbird" suite, of which several movements were played to the great delight of the audience, who applauded to the echo the characteristic, skillful and melodious composition played by the Russian Symphony Orchestra. It will be remembered that the premiere of the "Thunderbird" suite was of a sensational nature. Recently in Los Angeles, and wherever this music has been heard since, it has met with the same stirring and demonstrative reception. There seems to be no doubt that Mr. Cadman has delivered a significant orchestral message in this latest output from his tremendously gifted pen.

Yon Artist-Pupils at Aeolian Hall, May 19

Artist-pupils from the Yon studios will appear in recital at Aeolian Hall, Saturday evening, May 19.

From the vocal department will be Rosalie Madden, Agnes Seaberg, Ilse Poehlman, Emelita Ros, Robert E. Woods, Dorine Eslik, Silvia Coare and Olive Carrey Owens; from the organ department, Helen A. Joye, Justine Dillon, Julia Murray, Frank Gross, Jr., and Joseph Marone; from the piano department, Alice J. Condon, Candida Palma-Estrada, May McCabe, Marion Greenfield and Lorette Lobow; from the composition department, Jessie G. McNeil and Helen A. Joye.

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WHY AND HOW CALIFORNIA IS MUSICAL

Something About the Season Just Closed on the Pacific Coast—Manager Behymer's Contributing Activities

L. E. Behymer, of Los Angeles, the leading impresario of the Pacific Coast (and indeed of the entire West) has been kind enough to accede to the request of the *MUSICAL COURIER* and give to the readers of this paper a statement of the musical activities and musical results of the California musical season of 1916-1917. Attached is Mr. Behymer's interesting answer:

"You have asked me concerning the musical season just passed in regard to California, and have expressed an interest regarding particularly the improvement musically throughout the State.

"In many respects California may seem to have taken a backward step musically this past year, but as I have traveled over 46,000 miles west of Denver this year, have visited practically every city of note in the West, placed over a quarter of a million dollars in contracts, arranged over three hundred concerts, opera, orchestral and ballet engagements, spoken before innumerable clubs, Chambers of Commerce, business associations and schools, I certainly think I may be considered an authority on the musical situation of California and the West. Personally my opinion is that the West is making great strides musically and is learning not only to discriminate between the inferior quality and that of the worth while, but also we are beginning here to connect the fact that music and commercialism must travel hand in hand, and that the latter is most essential to the success of the former.

"California always has been musical; the early days of the Spaniards helped that along to a great degree, and the fact that at least fifty per cent. of the Eastern pioneers came from Eastern cities and educational centers has had much to do with the recognition of the value of music as an essential to home and civic life.

"The past season has been unique in many ways, principally in the cheapening of admissions to concerts; a reduction in the number of high priced seats, and proportionate increase in the lower values and the enlarging of capacities of auditoriums. Clubs which have been content with the lyceum and Chautauqua attractions at very low prices have discovered that by paying a little more money they can secure a Grainger, a Ganz, a Culp, a Gerhardt or Fanning, and gradually educate their people to the understanding and enjoyment of the best in music.

"The Philharmonic Courses are becoming a feature of the West. Years ago Fresno, Phoenix, Albuquerque, and San José were satisfied with three musical events, now they are running courses of from six to ten authoritative concerts. Take for example Fresno, where the series this year included Macbeth, Culp, Graveure, Hofmann, Gerhardt, Spalding, Schumann-Heink, Tsianina and Cadman, Fanning, Kreisler, Minneapolis Orchestra, Zoellner Quartet, Cavalleri and Muratore; it was brought about with a season ticket price of \$5 for the club membership dues, \$2 extra for the season for a reserved seat on the lower floor, or \$1 extra for a reserved seat on the balcony, with a club membership of 1,600 filling every seat in the White Theater, and a waiting list of 250 subscribers who will take the place of any members failing to respond this year.

"Such an arrangement gives over \$8,500 to pay for artists and can deliver those artists at an average of seventy-five cents a concert per person. Not only is Fresno doing it, but Long Beach, Sacramento, San Jose, Santa Barbara, El Paso, Albuquerque, Reno, San Diego, and many other centers, some with fewer subscribers and fewer numbers heard, but all with the one idea—to be able to secure the best in music for their respective cities.

"In this Southwestern territory such artists as Schumann-Heink, Kreisler, Melba, Culp, Hofmann, Cadman and the Princess enjoyed from ten to fifteen concerts each, Kreisler playing to 24,000 persons, Schumann-Heink, 30,000; Cadman and Tsianina, 10,000; Ganz, 12,500, with practically all of the thirty-five artists heard, playing to over 6,000 people each during their tournee throughout the State.

"When one takes into consideration that the population of California is but 3,500,000, which is less than the city of Chicago alone, and that 229 concerts, symphonies, and operas were given in this state within the last eight months, while in our own Philharmonic Series in the various cities 99 events took place in 91 days, and that during the season 66 of these concerts were given in Los Angeles with but 32 heard in San Francisco, the real musical center is apparent. The Diaghileff Ballet alone entertained 18,000 people in Los Angeles, with San Francisco a close second. The Boston Grand Opera entertained over 24,000 people in Los Angeles, and 28,000 in San Francisco. Our books show 229 musical events, 17 grand operas for Los Angeles and San Francisco; 31 symphony concerts by the Minneapolis and Damrosch Orchestras, and 76 local concerts comparing more than favorably with those of the visitors, of which four were by the Ellis Club, four by the Lyric Club, four by the Orpheus Club, 20 orchestral concerts by the Los Angeles Symphony, six Timmer Sextet concerts, 12 by the Brahms Quintet, two by Harry Lott, two by Estelle Heart Dreyfus, four by Constance Balfour, and ten by other local musicians.

"In speaking of the local situation, our books can show 121 engagements of our local instrumentalists and vocalists presented under our management throughout the state. Sheets of advance printing circulated of 1,145,000; over 100,000 Philharmonic books are distributed during the year, and 36,000 Philharmonic folders. There were 13,740 paid insertions for advertising in the daily press."

(Continued in next week's issue.)

MAX GEGNA, OF VIOLIN FAMILY, CHOOSES CELLO

Believes in Great Future of Big Fiddle

Max Gegna, the Russian cellist, only two years in America, is full of snappy anecdotes of his experiences. "When I first came to America," he said to the writer, "all the English I knew was 'How do you do?' and 'Good-bye.' I went calling at a friend's, where there were only Americans. 'Good-bye,' said I, removing my hat and joining the guests.

"But I certainly did not wish to say 'good-bye' to America, even at that early period when my vocabulary was limited to the two expressions which I scarcely knew how to use. And I like it here too well now. Your people have received me splendidly." His delightful accent adds interest to the above English acquired in his two years' stay in this country.

"It was in Kiev that I first learned to like the cello. My father, grandfather and three brothers were violinists, therefore I should become a violinist too; but no, I heard the cello played when a mere lad and knew at that time that it should be my instrument of expression. My father objected, so I started out by myself. I went to live with a shoemaker in a cellar in Kiev. At the same time I took lessons on the cello. The time came for my first public appearance. My shoemaker friend carried the cello and we started to the concert hall. I was very nervous. My friend offered me vodka 'to make me forget my fright.' As a result I almost forgot my piece instead, and I played wretchedly. I went home and cried; I was only sixteen years old at the time. My teacher told me that I should never play again. But I cut out the vodka, worked hard, and in two months played with good results.

"An artist must have really suffered to gain results," resumed Mr. Gegna. "Suffering only brings out the best in the musician. My life with my shoemaker friend in Kiev was my beginning of such knowledge and experience. I had to earn my living. I played in orchestras, and there has since been a struggle which comes to every real musician."

Mr. Gegna likes to tell of traveling 9,000 miles in six months in the South and Middle West and of how audiences throughout the country show their liking for the instrument with "the human voice."

It was in a little town in Texas. A small colored boy had never seen a cello. He was observed watching Mr. Gegna and, asked what he was doing, he said, "I watch the boy with the big fiddle. What's he going to do now?"

Mr. Gegna showed them what he was going to do and met with tremendous approval. In comparing the cello and violin, Mr. Gegna emphasized the violin qualities of the cello, how it may adapt itself to violin pieces transcribed for the cello. He sees a big future for this instrument and affirms that the knowledge of its possibilities is far from being fully developed in the general public; that there is plenty of good cello literature and audiences are learning to appreciate and like its solo qualities more and more.

As before mentioned, he studied in Kiev and has also been a student in Petrograd and Leipsic, being in the last mentioned city a pupil of the famous Julius Klengel. He has concertized with orchestra and has been a solo performer throughout Switzerland, Germany, France and Russia, with splendid receptions in each place.

Max Gegna confesses to twenty-eight years, but looks much younger.

The writer has never heard Mr. Gegna play, but critics of that instrument have told her of the exceptional quality of his tone, his impeccable intonation and masterly interpretation. His recital in Aeolian Hall last season verified these qualities to New Yorkers. He is to give another recital in the season to come. Mr. Gegna has a genial, likeable personality, and when he expresses varying phases of emotion through his beloved instrument he expresses a self which feels the entire.

DIRECTORS

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WOMAN'S AUXILIARY COMMITTEE

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NEW YORK CITY

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MRS. N. R. USHER, HONORARY VICE-PRESIDENT

May 7, 1917.

Mr. Daniel Mayer,
1005 Times Building,
New York, N. Y.

My dear Mr. Mayer:

By formal vote of the Directors'

Meeting, on May 3rd, 1917, it was the unanimous wish of the Board that a letter be sent to you, signed by all the board members, expressing their appreciation and gratitude for all you did to make the Naval Night Concert the splendid success it was. It is the general opinion that no benefit of recent years has been so efficiently managed, or put through with so little friction, and this without doubt was due primarily to your personal supervision, and attention to details, as well as to the excellent advice so generously given regarding the work in the hands of the ladies of the committee.

Again expressing our gratitude, we are,

Very sincerely yours,

Margaret M. Crumpacker
Arthur T. Chester
Alice C. Bedell
Mary L. Smith
Lucy Jeanne Price

FACSIMILE OF A LETTER SENT BY THE DIRECTORS OF THE WOMAN'S AUXILIARY COMMITTEE FOR NAVAL RECRUITING, TO DANIEL MAYER, WHO MANAGED THE "NAVAL NIGHT" BENEFIT CONCERT, AT THE METROPOLITAN OPERA HOUSE ON APRIL 29TH.

Many well known artists appeared at this concert, which was a huge success.



Photo by International Film Service, Inc., N. Y.

CARUSO SEEMS LOATH TO PART FROM ANNA CASE.

Caruso sailed away last week for his summer season at the Teatro Colon, Buenos Aires. Before doing so, he did not forget to bid farewell to any of the many friends who crowded to the wharf. The photographer has caught him just as he was about to remove the Toscano from his mouth and say goodbye to Anna Case, soprano of the Metropolitan Opera Company.

ECHOES FROM THE ANN ARBOR MAY FESTIVAL

The following extract from a local newspaper with reference to the recent Ann Arbor May Festival is quite to the point and full of interest:

In view of the magnitude, the importance, and the success of the recent Ann Arbor Festival, a short resumé outlining its salient features may not be out of place. For years the best available soloists have appeared; but has there ever been so absolutely satisfying a group as that of this year? The days of one or two big ones and two or three little ones appear to have passed, and with them the element of disparity which detracts so sadly from the total effect. The smaller parts are taken by products of the university school of music such as simply did not exist a few years ago. The chorus seems to be undergoing a process of literal rejuvenation, and the increased proportion of young, fresh voices adds greatly to the quality and flexibility. The children's singing was an unqualified delight: Florence B. Potter and her adjutants are entitled to great admiration. The unflinching idealism and untiring efforts of Director Stanley are undoubtedly the chief of many elements which contribute to these and other admirable results. We should realize that the festival we heard last week presented in the manner it was, is the fruit of many years of highly efficient endeavor, as well as the consistent rejection of all that is unworthy. It is well said that a reputation is harder to maintain than to make: Dr. Stanley has done both with his chorus which today stands as not only relatively meritorious, but absolutely excellent. The vocal difficulties and musical intricacies of the "Dram of Gerontius" ceased to be in evidence, and the choruses in "Aida" were sung with fine precision and great dramatic power. The Chicago Symphony Orchestra is an annual surprise. Years ago it seemed to defy criticism, yet each successive appearance reveals new perfections. The "Götterdämmerung" music had a sonority unequalled in previous years; the incomparable "woodwind" choir exhibited a more incredible delicacy than ever in the Mozart symphony; and Mr. Stock himself, in the Brahms symphony, revealed a depth of insight—a throbbing vitality mixed of poetry and philosophy—as well as a command of resources, such as to place him absolutely in the foremost rank of conductors. It would be difficult to overestimate Mr. Stock and his men, or their value as cooperators with the chorus; they have a technique in that work which is beyond praise.

It is a delight to register that Dr. Stanley's patriotic hymn was not only a worthy tribute to the spirit of the time, but a musical achievement of such value as to render it acceptable on any program, with or without "occasion." That it is cleverly constructed and well written for both chorus and orchestra, goes without saying to anyone who is familiar with Dr. Stanley's compositions; but it is more; it breathes exuberant confidence, mellowed by a sort of gentler faith and humility—rather, transcending the text in this respect.

Gustaf Holmquist, the distinguished Chicago bass, already a favorite in Ann Arbor, endeared himself to the May Festival audience doubly this season. Saturday evening, on two hours' notice, he took the role of "Ramphis," announced for Arthur Middleton, who failed to arrive on account of missing his train in Chicago, as well as the role of the "King," originally allotted to him. The fact that he had never sung the role before nor that he had not had a rehearsal, was not in evidence. He sang in his usual good style and taste and made his name in Ann Arbor doubly secure.

When it was announced at the eleventh hour that Mme. Galli-Curci, the distinguished Spanish-Italian soprano, would be unable to keep her engagement at Ann Arbor, naturally, 5,000 May Festival patrons were disappointed. They did not, however, lose their heads nor get unduly excited. From past experience they realized that the management would provide them with the best possible substitute, nor were they disappointed. Lucy Gates, after her successful appearance in Newark Wednesday evening, was engaged through long distance by the Ann Arbor management Thursday noon. She packed her traveling bag, called a taxi and "hopped" on to the train, "enjoyed" her ride westward and arrived in Ann Arbor Friday morning and assured the management that she would sing the identical program announced for the distinguished soprano in whose stead she would appear. She spent the morning listening to Dr. Stanley lead the orchestra and chorus with the soloists in the final rehearsal of "Aida," which was performed Saturday evening, and from time to time chatted pleasantly with the artists and others whom she met. At the conclusion of the choral rehearsal she ran through her numbers under Mr. Stock, ate luncheon, and in the afternoon was initiated into the local chapter of Mu Phi Epsilon Sorority. When she stepped on to the stage for her

first number, 5,000 fair minded music lovers were ready to condemn or praise, as the artist might deserve. Be it sufficient to state that their praise was prolonged and pronounced, and Lucy Gates, who came to Ann Arbor almost unknown, became firmly established in Ann Arbor as one of the greatest coloratura sopranos. Her appearance may be summed up in the words of a Jackson patron who wrote to the Ann Arbor management: "Can you tell us how Lucy Gates is and why she is not better known? How was it possible for Manager Sink to secure her on so short notice? We think her quite wonderful. I went prepared to 'kick' and came away rejoicing that I had heard so wonderful an American voice."

During the years of the Ann Arbor May Festivals, the management has had numerous eleventh hour disappointments and has learned to accept such conditions as they come without fault finding or grumbling. The management realizes that when an artist fails to appear the disappointment to the artist and the manager is equally great and that the local problem is how to provide for the emergency rather than to criticize or find fault with those who doubtless are equally embarrassed. In the present instance, through the able management of Charles L. Wagner, it was made possible to secure Lucy Gates on short notice and the Ann Arbor management wishes to express to Mr. Wagner its appreciation for his interest and co-operation in solving a difficult problem.

A prominent music critic asked the manager of the Ann Arbor May festival how it happened that the Ann Arbor audiences seemed to enjoy the symphony music and orchestra music fully as much or more than Metropolitan audiences, where orchestral music is available during the entire season. His reply was that, while he was proud of the musical intelligence of the Ann Arbor audience, the fact that they enjoyed Mr. Stock and his band so much was due largely to the excellent musicianship of the orchestra. It would indeed be an unusual audience who would not listen enthusiastically to the superb numbers rendered so intelligently and perfectly as were offered by Mr. Stock. For fifteen years this organization has been part and parcel of the Ann Arbor May Festival and Ann Arborites are beginning to claim some ownership in the organization and are wondering why its name cannot be changed to appear as the Chicago-Ann Arbor Orchestra. The orchestra loves to come to Ann Arbor and Ann Arbor is equally grateful whenever the organization appears.

Many soloists of renown appeared at the Ann Arbor May Festival, and while the work of the great stars naturally attracted a great deal of attention the appreciation of those who occupied minor positions attracted not a little attention. Several students of the University School of Music, members of Theodore Harrison's class, deserve great praise.

Lois M. Johnston, a young Detroit soprano, took the role of the High Priestess Saturday evening, and aroused the admiration of all who heard her; while Chase B. Sikes, who appeared as the Messenger, likewise proved himself to be an artist of distinct merit.

The Saturday afternoon program was given by two Ann Arbor products: Richard Keys Biggs, a young American organist, whose work at the San Francisco and San Diego Expositions attracted so much attention, appeared in a program of wide variety and distinct merit. It was his first appearance in Ann Arbor for five years. He showed wonderful growth and a mastery which justified the splendid reputation which he has acquired.

Anna Schram-Imig, another student of Mr. Harrison's and at present a member of the vocal faculty, appeared in two groups of songs, German and English, and proved conclusively that she is an artist of remarkable ability and one for whom the future undoubtedly holds a brilliant career. Her voice is rich and clear, mellow, and of a particularly pleasing quality, while her stage presence is such as to harmonize with her splendid artistic equipment. Mr. Harrison and Dr. Stanley have reason to be proud of the products of the Ann Arbor institution which is becoming known as a "gathering place for advanced students from all parts of the country."

At the Thursday evening concert two divisions of naval militia recruited from the University of Michigan which were ordered to the front, were present as guests and listened to a splendid rendition of the "Hymn of Consecration," especially prepared by Dr. Stanley to words by Oliver Wendell Holmes. By special request Dr. Stanley repeated this at the Saturday evening concert preceding the "Aida" performance.

Altogether the Festival seems to have made a deep impression upon the large audience assembled from all over the State and elsewhere and the general impression seems to be that it was the best ever. Next year will be the twenty-fifth annual festival given in Ann Arbor, and Dr. Stanley and Manager Sink are already looking forward optimistically to making the twenty-fifth festival given by Dr. Stanley an event which will eclipse all which have gone before and which will be a worthy testimonial of twenty-five years of constant endeavor.

Randall Hargreaves Shows His Patriotism

In commenting upon the work of Randall Hargreaves at a concert given in White Plains, N. Y., recently, for the benefit of the families of Americans killed or disabled in the war, the Daily Record of that city said: "The singing of Randall Hargreaves, the English baritone, was enjoyed by all. His voice was one of unusual color and brilliance and he was forced to respond to an encore after each selection." Since the outbreak of the war, according to the Montclair (N. J.) Times, "Mr. Hargreaves has devoted his services on all possible occasions to purposes of this kind, and he feels strongly that artists have a great opportunity in thus assisting the cause of their country until called for military or other government service."

One of the advance engagements for this sterling artist is an appearance on March 18, at Staunton, Va. This Southern city evidently purposes to preclude any possibility of being disappointed in as far as hearing Mr. Hargreaves is concerned.

THOUSANDS OF PARISIANS CHEER FOR AMERICA

Music Leading Feature of the French Welcome to Its New Ally—Lalo's "Le Roi d'Ys" at the Opéra Comique—Mary Garden Makes Her Re-entry—The Donizetti Case Settled—Colonne-Lamoureux Orchestra Ends Its Season.

30 Rue Marbeuf (Champs-Élysées), }
Paris, April 26, 1917.

Sunday, April 22, 1917, was a great day in the French capital. France glorified America. Paris, with characteristic heartiness and brilliancy of organization, extended with an exuberance of spirit its greetings to the diplomatic representative of the United States in France, Ambassador William G. Sharp.

The entire American colony here turned out and Parisians were as enthusiastic over the event as Americans are on the Fourth of July. The great event of America's entry into the war was celebrated in Paris with solemn and appropriate ceremonies, which had been splendidly arranged by leading Frenchmen.

With the object of associating the Parisian population with the homage rendered by the city fathers to the Ambassador of France's new ally, a demonstration was held before the statue of Washington in the Place d'Iéna and the statue of Lafayette in the Place du Carrousel, followed by a solemn reception at the Hôtel de Ville. Thousands of little flags, miniature "Old Glory," were distributed to all comers by charming French girls. A magnificent palm in bronze was placed on the Washington monument; another palm of bronze on the monument of Lafayette, and a third one was presented to the American Ambassador to be transmitted to his Government. The military bands in attendance, the 230th Infantry and the Garde Républicaine, discoursed spirited music. When the "Star Spangled Banner" was sounded all bared their heads with an impressive spontaneity. The American national anthem and the French national anthem were sung by artists from the Opéra. To the sound of a salute of twenty-one guns, the American flag was hoisted on the Eiffel Tower for the first time in history. An enthusiastic outburst of cheering came from the crowd, the "Star Spangled Banner" and the "Marseillaise."

After the ceremonies at the Washington and the Lafayette monuments were terminated, the official party proceeded to the City Hall (Hôtel de Ville) where great and impressive speeches were exchanged and the Garde Républicaine Band rendered a musical program. All along the route of procession the cheering was continuous, "Vive la Grande République!" "Vive l'Amérique!" "Vive l'Amérique!" shouted the dense throng everywhere, energetically waving American flags.

Another French-American Demonstration

On Friday last a most cordial manifestation at the Sorbonne was to show honor and admiration by the French Government for the United States. This manifestation was organized by the Ligue Maritime Française to greet the Paris branch of the American Navy League. The President of the French Republic and the American Ambassador were present, and with them many Government officials and a representative gathering of the American colony. The band of the Garde Républicaine furnished the musical program during the ceremony, the national anthems being enthusiastically applauded. Among the speakers were the American Ambassador and Prof. J. Mark Baldwin. A feature of this celebration was the presentation by the French Ligue to the American League, Paris branch, of a medal struck by the French Mint in 1692, representing "Louis XIV Maître des Mers." Presentation of French and American flags to the Navy League which followed evoked a burst of enthusiasm from the vast audience.

"Le Roi d'Ys" at the Opéra-Comique

The Opéra-Comique has crowned the king! It may confidently be expected that "Le Roi d'Ys," after its brilliant reception last Saturday, will henceforth keep its rightful place in the Opéra-Comique repertoire. Edouard Lalo, the gifted composer of this admirable, and now classic work, was overshadowed by a foreign element. Today, twenty-five years after his death, the Parisian public dispassionately judges his work and finds in it the most eminent qualities of French musical art.

"Le Roi d'Ys" is powerful, full of color, with a breadth of proportion different from the pretty gracefulness, the etiolated charms of certain later day lyric dramas. Lalo's opera is distinguished by a robustness and magnificent richness of melody which will keep it eternally young and pleasing.

The new scenery by Deshayes is exquisitely conceived and executed with that luminosity one appreciates so much in old time miniatures which prepares one for the apparel rich and strange which clothes Mlle. Chenal as Margared, a Margared convincing and pathetic, with a voice whose ardent tones reach down into the heart. The charming and tender Rozenn, a being of youthful emotion with all its difficulties, found her living counterpart in Edmée Favart, whose vocal art is remarkable. Karnac the fierce was admirably portrayed by M. Albers; the King's voice sang full and generous through the fine organ of M. Payan; Saint-Corentin was striking and melodious, interpreted by M. Audoin; the dramatic and clever Jabel found a living exponent in M. Bellet; Mylio was given with a thrilling art by M. Fontaine. "Le Roi d'Ys" was indeed splendidly interpreted and the orchestra and choruses under Paul Vidal's direction did wonders. The ingenuity and animation of the ballet divertissement in the third act add to the general charm.

Mary Garden as "Carmen"

Mary Garden has at last reappeared in Paris at the Opéra-Comique, making her re-entry there at Sunday's

matinee, April 22, in "Carmen." This afternoon, Thursday, "Our Mary" will appear in "Le Jongleur de Notre-Dame," before Bruneau's "Quatre Journées." The scenery for Massenet's "Le Jongleur" as also for the "Quatre Journées" is by Henri Martin. Tonight's performance will be "La Tosca" with Mlle. Chenal as the heroine.

One of the next representations of "Carmen" will be given with a new scene by Bailly: "The Inn of Lillas Pastia" under the ramparts of Seville. Nina Walky, the Andalusian dancer, will make her debut in the new set.

Tomorrow afternoon, April 27, at the Opéra-Comique, the great Italian artist Titta Ruffo will sing in "Paillasse" for the benefit of war charities. On the program are also various Italian lyrics, the Italian hymn and the "Marseillaise."

Notes of the Opéra-Comique

Our sympathies go out to P. B. Gheusi, director of the Opéra-Comique, whose father, M. J. Gheusi, banker at Castres, has just died.

The Opéra-Comique last year awarded the medal for fifty years' service to Paul Monnin, a man of ability and greatly esteemed. His death this month is deeply felt by all who knew him. As dean of his collaborators at the Opéra-Comique and chef de service he will be much missed.

Battistini Goes Home

M. Battistini, the noted Italian baritone, has left Paris for Rome. It may be remembered that this artist won the public there at the age of twenty. It was in the year 1879 that the leading baritone of the time, singing the rôle of Alphonso in "La Favorita," was suddenly taken ill, and young Battistini, who had studied the rôle to perfection because it pleased him, offered his services. The next day all Rome was talking of Battistini's Alphonso. The rôle has always remained with him.

Until this season "La Favorita" has not been sung at the Paris Opéra for several years. Its revival followed "Rigoletto," so admirably played by Battistini.

It had been intended that the rôles of Elenore and Inès in "La Favorita" should be interpreted by Mlle. Lapeyrette and Mme. Laute-Brun, that of Fernand by M. Laffitte, while Battistini devoted his unique talents to Alphonso. Upon short notice Marguerite Sylva (formerly of the Opéra-Comique) consented to take the part of Elenore on Saturday last. It was the first time in her career that this artist had appeared in the rôle, in which she acquitted herself so admirably that she shared the ovations offered to Battistini. The orchestra was directed by Arturo Vigna.

A representation of "Hamlet" was the last in which Battistini appeared before his departure for Rome. Mme. Camprédon as Ophelia and Jeanne Borel as the Queen were worthy partners for the great baritone's Hamlet.

The Donizetti Case Settled

The representation of Donizetti's opera, "La Favorita," was the cause of an application in law by the composer's heirs against M. Rouche, director of the Opéra, and against the Société des Auteurs et Compositeurs Dramatiques. After hearing the application the court finally ruled that, by all parties concerned a further application could be made, but for the particular representation in question (April 21) the Société des Auteurs should keep half of the sum which the society would receive from the Opéra management upon the theatrical receipts of April 21, plus a sum of 100 francs estimated to be the half of the amount of authors' tickets.

Bach's "St. Matthew Passion"

The Association of the Grand Concerts gave Bach's "St. Matthew Passion" music at the Trocadéro on the afternoon of Sunday, April 22. The interpretation was confided to Hilda Roosevelt, Mme. Martinelli, M. Plamondon and M. Narçon. The excellent organist, l'Aîné Duval, from the Rheims Cathedral, sustained the organ part. The chef-d'orchestre, Victor Charpentier, directed the 200 ex-cuts of orchestra and chorus.

Before the execution of the "Passion" Jane Réol, solo violinist of the association, interpreted with the orchestra the "Concerto" of Bach.

Still Another César Franck Festival

The Associations Colonne-Lamoureux inaugurated a supplementary series of concerts by a César Franck "festival." It is to be feared those ignorant of Franck's music would not have obtained a just idea of his work from this festival. The "Grand Chorale" for organ in A minor, as interpreted by M. Tournemire, was warmly applauded. "Le Chasseur maudit," well interpreted under M. Pierné's direction, and "Les Djinnns," played by M. Kartun, do not illustrate adequately the personality of César Franck. Instead of the orchestration of the admirable "Prelude, Choral and Fugue," "Psyche" might have been better as a representative work of the great master.

The Closing Colonne-Lamoureux Concert

The Concerts Colonne-Lamoureux appropriately terminated with a French program. Maurice Ravel's last pages of "Daphnis et Chloé" were finely rendered under M. Chevillard's direction, as well as the splendid "Quête de Dieu" of Vincent d'Indy. From Paul Ladmirault's opera "Myrdhin" a charming scene was given in first audition. Mlle. Brard played admirably the fine "Ballade" for piano and orchestra of Gabriel Fauré and Madeleine Mathieu insured to the "Chansons de Miarka" by Alexander Georges, their habitual success. Gabriel Pierné played the organ

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part in the "Symphonie" in C minor by Saint-Saëns, M. Chevillard conducting the orchestra.

The Diaghileff Ballet

The Russian Ballet of Serge de Diaghileff is preparing a grand charity matinee for Paris in which probably all the performances given in Rome for the Italian Red Cross will be repeated. Léonide Massine has revised in an up-to-date manner details of mise-en-scène, technic and movements. The painter Bakst has brilliantly succeeded in the scenery for "Les Femmes de bonne humeur," which enjoyed a big success. The agreeable music of Domenico Scarlatti on a piece by Goldoni was picturesquely orchestrated by Vincenzo Tommasini. One of the first ballets mounted by M. Massine was the "Soleil de Nuit," already seen in New York. It is typical of his style, full of the unexpected. M. Stravinsky, who conducted "L'Oiseau de feu," was warmly welcomed, and when for the first time the flag of new Russia appeared the entire salle stood up.

The Apollo and the Trianon-Lyrique—"Mam'zelle Vendémiaire," has made her adieux at the Apollo amid general regret. She is replaced by "La Fiancée du Lieutenant," a new operetta in three acts by Francis Gally, music by Henri Goublier, Jr.

At the Trianon-Lyrique, Marie Delna sang Marion in "La Vivandière" for the last time on Sunday night.

Monte Carlo Season Over

At Monte Carlo the opera season is over, but a series of ballets and concerts is being given at the Casino.

COMTE DE DELMA-HEIDE

Patriotic Women's Choir Doing Notable Recruiting Work

Ever since the Patriotic Women's Choir, formed by Clara Novello Davies, created such a success at the benefit concert given at the Metropolitan Opera House, on April 17, its excellent work has been spreading throughout the city. Everywhere the choir sings, a favorable impression is made! Its singing was tremendously applauded at the recent celebration held for the French sailors at Madison Square Garden and also at the final performance of Sir Herbert Tree in "Colonel Newcomb" at the New Amsterdam Theater on Saturday evening, May 5. Upon this occasion, Sybil Vane, the Welsh soprano, sang the solo parts of the patriotic numbers exquisitely and Mme. Davies was accorded nothing short of an ovation for her wielding of the baton.

The conductor has composed her choir of professional singers, and it is always at the disposal of the nation. Much good has been done in this city for recruiting. On Wednesday, Mme. Davies' singers sang a number of patriotic songs in a downtown section of the city. Maude Clancy, the Irish contralto, who came to this country with her teacher, was wildly cheered for her lovely singing and was finally called upon to make a speech. She did so and as a result over two hundred men enlisted that day. On Thursday the choir sang at Forty-second street and Fifth avenue at a similar meeting.

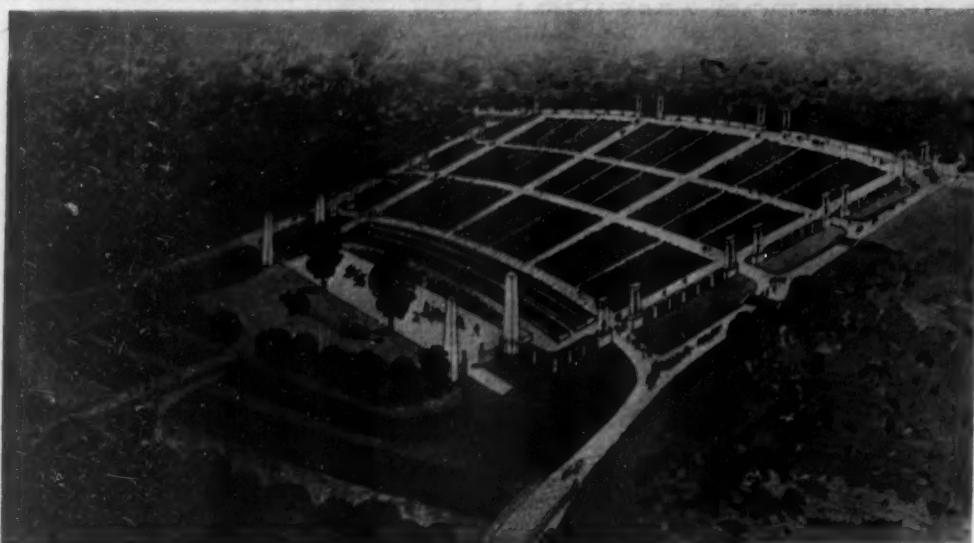
Mme. Davies announces that there is room for some other singers in the choir and from now on, every Monday evening at 8 o'clock and Thursday at 12, she will examine the voices of applicants. This examination will take place at her home at 519 West End avenue, New York.

Hartmann and Huss in Elizabeth

On May 10, an interesting concert was given at Elizabeth, N. J., in aid of the Red Cross, those participating in the program being Mrs. Henry Holden Huss, soprano; Eva Campbell Ogletree, soprano, artist-pupil of Mrs. Huss; Arthur Hartmann, violinist; Mr. Huss, composer and pianist, and Maud Schumann, pianist. The program opened with Mr. Huss' sonata for violin and piano in G minor, played with a compelling eloquence, fire and tenderness which not only delighted the audience, but called forth the most enthusiastic praise from the composer who played the piano. Mr. Hartmann was heard also in a group of his own transcriptions of Tchaikowsky, Vivaldi, Poldini works and his own "Souvenir," achieving similar success in his interpretations. Mrs. Huss, in exceptionally good voice, sang a group of folksongs, Bauer's "A Little Lane" and two songs by her husband, "It was a Lover and His Lass" and "After Sorrow's Night." Selections by Lehmann, Huss, Walther and Bemberg's "Nymphs and Fauns" were suited to Mrs. Ogletree's beautiful voice, and she sang them in a manner which reflected credit upon her teacher. She was accompanied by Maud Schumann, a pupil of Mr. Huss, whose work possesses genuine merit. According to his own statement, Mr. Huss came to the hall feeling very tired, but inspired by the playing of Mr. Hartmann, he gave the Liszt Gondoliera, the Chopin ballade in A flat and two of his own compositions in a masterly manner. In response to numerous requests, after his second group, Mr. Huss improvised from a theme given by one of the audience, which was a representative and very responsive one.

McBeath's Photograph

The photograph of Donald McBeath which appeared in last week's MUSICAL COURIER in connection with the soloists at the Newark (N. J.) Music Festival is copyrighted by Underwood & Underwood, to whom credit is due.



HOW THE NEW MUNICIPAL OPEN-AIR THEATER AT ST. LOUIS WILL LOOK, WHERE "AIDA" IS TO BE GIVEN FROM JUNE 3 TO 7, 1917.

St. Louis will be the headquarters of the advertising armies of the world June 3 to 7, inclusive. The forces will include great captains of industry and generals of business. As host, St. Louis is preparing entertainment befitting one of the nation's oldest, largest, and most cultured cities. A mammoth open air concrete theater is being built, with a seating capacity of almost ten thousand, to be brilliantly illuminated by a modern flood lighting system. A series of spectacular open air performances of "Aida" will inaugurate the theater. The delegates to the thirteenth annual convention of the Associated Advertising Clubs of the World will attend the opening performance in a body. The promotion of the project is being supervised by Guy Golterman, the well known attorney of St. Louis. Nelson Cunliff, commissioner of parks and recreation, a noted engineer, is in charge of the construction of the theater.

"Southerners Will Like Negro Spirituals," Says Oscar Seagle

When Oscar Seagle announced that he intended singing H. T. Burleigh's arrangements of the negro spirituals, many of his friends advised him that the prejudice against the negro in the South might work against their success in that part of the country. Experience, however, has proved the contrary. They were received in Little Rock, Ark., by unbounded enthusiasm, and only recently the singer received a letter from R. L. Thompson under whose direction the Little Rock Festival was given. The following excerpt may prove interesting to the sceptical:

"It is a pleasure to tell you that your Negro Spirituals have been much discussed in this city. I am more than convinced that I am telling the truth when I say that the songs rendered by you called forth more praise by our people and a more lasting impression than any other portion of our festival. I truly hope to have you with us again."

The present writer asked Mr. Seagle how he felt Southerners would receive as concert selections, arrangements of those folksongs which were originally so peculiarly the negro's property.

"That in the North," he said, "such a thought should exist is natural, but it is not sound, and is based upon the lack of knowledge Northerners have of the Southerner's attitude towards the negro. The negro of the old school is beloved by the Southerner. How many of them hold anyone more dear than the old mammy who cared for them when young, or the old servant whose service was so unselfishly faithful? And these songs were heard by them first when the old mammy crooned them to make the child sleep. They have a firm place in the heart of every true Southerner and when they are sung awaken all the old memories and revive the happiest days of a man's life."

"You think then that they will be even more popular in the South?"

"Yes, by all means. Just as 'Home, Sweet Home' meant so much to the English audiences when Patti sang it, in the same way the spirituals will awaken the same enthusiasm in a Southerner. They touch his heart as all the art songs in the world cannot."

Concord Wants Giorni Again

Aurelio Giorni, pianist, gave a thoroughly successful recital at Memorial Parish House, Concord, N. H., recently, before an audience that more than filled the hall, many persons being obliged to stand throughout the program. His program was made up of selections by Mendelssohn, Schubert, Schumann-Chopin, a prelude by MacDowell (for the interpretation of which Mr. Giorni was enthusiastically praised by several local musicians who had studied it under the late composer himself), his own Marche Fantastique (which met with decided success at its first performance in New York only a few weeks before), and the Rubinstein staccato etude, as a closing number. His audience was delighted with his work, the best proof of the genuine satisfaction which his playing gave being the fact that negotiations were begun immediately for his reappearance in Concord next season.

Mr. Giorni will be under the exclusive management of R. E. Johnston for the season 1917-1918.

Dora Gibson's Canadian Success

Dora Gibson, the English soprano, who sang last fall with the Russian Symphony Orchestra in Ottawa, Montreal and Quebec, has just had some further Canadian appearances with that organization. On April 30 she appeared as soloist at the Grand Opera House, St. Catharines, Ontario, where she was given a most flattering reception after her rendition of the "Air des Adieux" from Tchaikowsky's "Jeanne d'Arc." Later on in the program Miss Gibson sang a group of Russian folksongs to the harp accompaniment of Mme. Rossini, the harpist of the orchestra and was obliged to repeat two of them.

On May 1 Miss Gibson sang the soprano part in "Judas Maccabaeus" with the Musical Art Society of London,

Ontario, under the direction of A. D. Jordan. She received an ovation after each of her arias, and the critic of the London Advertiser voiced the feeling of the audience in saying that "there is just one regret and that is that Miss Gibson will not be heard again during the present May Festival."

The singer returned to New York by way of Toronto and while there was much entertained, among other functions given in her honor being a dinner by Colonel and Mrs. LeGrand Reed, on which occasion the guests included several British army officers whom Miss Gibson had formerly known in London.

Bach Festival Soloists Announced

The annual Bach Festival is to be given in Packer Memorial Church, South Bethlehem, Pa., on Friday,

Five Year Old Child

Demonstrates Perfield System

A little girl and her sister came to Effa Ellis Perfield for a free test music lesson. They had no piano, but Mrs. Perfield and the Mehlin Company salesmen were anxious to see what this child could do in a month. She has had four lessons and in that time has learned all of the notes on the treble and bass staff, takes dictation, that is, when Mrs. Perfield plays a melody she easily writes the note values and is able to hear a rhythm made of quarters, eighths, sixteenths, triplets, half notes, whole, and dotted half notes. She improvises a melody to any

June 1, and Saturday, June 2, under the direction of Dr. J. Fred Wolfe. The soloists will be Marie Stoddard and Mildred Faas, sopranos; Marie Morrissey and Grace Harden, contraltos; Nicholas Douty, tenor, and Charles T. Tittman and Louis Kreidler, basses.

"The Manager's Surprise"

A couple of weeks ago when all musical New York was agog to hear and behold the much-heralded "from out of the West" Amelita Galli-Curci, who was booked to appear at the Newark (N. J.) festival, May 2, Lucy Gates called up her manager, Catharine A. Bamman.

"See here, Miss Bamman," she exclaimed, "you and I are both overworked and underfed musically, let's take a night off and go to hear Galli-Curci over in Newark; I'll reserve some seats."

This invitation was accepted with pleasure, but with the reservation that, as she had to be out of town during the day, Miss Bamman should meet Miss Gates at the concert. The manager arrived late, secured the ticket which had been left at the box office for her, and hurried to her seat without even stopping to secure a program. But there was no Miss Gates in the adjoining seat, and presuming that she had gone "back stage" to talk with one of the artists, Miss Bamman settled down to await her coming. After the orchestra had finished a spirited number, there was a lengthy anticipatory pause; then a craning of necks throughout the huge armory, to vision a sprightly figure stepping briskly to the front of the great chorus and orchestra. It took but one glimpse to tell Miss Bamman that this was not Galli-Curci with her exotic and languid beauty, and it needed only a second glance to make Miss Gates' manager crane her neck further and harder than any other of the thousands present, for there instead of Galli-Curci stood the radiant Lucy Gates.

Later, of course, Miss Bamman learned how Mme. Galli-Curci being indisposed, an S. O. S. call had been sent to Miss Gates, who, despite arduous rehearsals, and no lunch, responded in characteristic fashion. Immediately following the concert at Newark, Conductor C. Mortimer Wiske and Manager George A. Kuhn telegraphed to the conductor and manager of the Ann Arbor (Mich) festival—where Mme. Galli-Curci was to have sung on May 4—this wire: "Lucy Gates substituted Galli-Curci here tonight. Immense success. Ten thousand in audience. Advise your immediately securing her, fill your Galli-Curci cancellation." This wire was productive of the engagement, Miss Gates duplicating her New Jersey triumph. Another telegram is necessary to complete this story, and that is the one which Conductor Albert A. Stanley and Manager Charles A. Sink of Ann Arbor sent to Miss Bamman: "Lucy Gates received ovation here last night, substituting for Galli-Curci. Five thousand packed house and demanded numerous encores and recalls."

rhythm given and has composed words and music to three songs. She sings at sight any melody made of chord tones. She knows the spelling of all triads and plays them on the piano. She also plays three short exercises on the piano. She has had one lesson on scansion, pause and glides, and manifests a fine sense of pulse and rhythm.

To those unfamiliar with Mrs. Perfield's system it might seem that this child had been "crammed," but it is an impossibility to crowd a pupil when the work is brought out of the child, nothing is told her, she feels and reasons for herself, hence she grows naturally and normally, and apparently knows everything presented to her. Any mother or teacher is invited to hear Fritzie's lesson, Saturday a. m., ten o'clock.



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FIVE YEAR OLD FRITZIE AT THE BLACKBOARD DEMONSTRATING A LESSON IN THE PERFIELD SYSTEM.

Mrs. Perfield is seated next to the other little girl, and Mr. Perfield stands in the center background.

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